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FINE ARTS
FL 145A D

From the Library of the
Fogg Museum of Art
Harvard University

A HISTORY OF BRITISH WATER COLOUR PAINTING

A HISTORY OF BRITISH WATER COLOUR PAINTING

WITH A BIOGRAPHICAL LIST
OF PAINTERS

By H. M. CUNDALL, I.S.O., F.S.A.

WITH FIFTY-EIGHT COLOURED ILLUSTRATIONS

NEW YORK
E. P. DUTTON AND COMPANY
1908



PLATE XVIII (*frontispiece*)

THE LAKE OF THUN

By Joseph Mallord William Turner, R.A.

Size of original 14½ × 21¼ inches

4098
C97h
1908
FOGG ART MUSEUM
HARVARD UNIVERSITY
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PREFACE

WHEN Horace Walpole wrote his "Anecdotes of Painting in England," in 1762, he remarked that this country had not a single volume to show on the works of its painters, and it had very rarely given birth to a genius in that profession, Flanders and Holland having sent the great men. For this latter reason he apologised for not being able to call his work "The Lives of English Painters." At the present time, however, if an apology be needed, it must be offered for adding yet another volume to the vast multitude of books which have been written concerning English painters and paintings.

The earliest form of water colour painting was tempera. It is as old as the early Memphic dynasties of Egypt, *i.e.* 3,000 years B.C. The Egyptian painters on papyrus or on walls mixed their colours with water, and used mastic, wax, and various glues as a medium to fix them. The Greeks learned their methods from the Egyptians, which were later acquired by the Romans, who dispersed the art

throughout Europe. The Byzantine Empire followed on the Greek traditions, and the manuscripts of Mount Athos of the sixth and seventh centuries were executed in ancient Greek methods. In early times the monks in England visited the Continent, and were constantly bringing back with them fresh advances on the lines of ancient traditions, so that in all probability the early miniature painters in this country employed the same technique as that of the old Egyptian tempera painters. Owing probably to the admixture of white being employed, the term "painting in body colour" came later into use. Gradually less white was used, the colours became more transparent, and now what is called painting in pure water colour is the general accepted meaning of "water colour painting." All colours, however, must be tempered by some fixing medium, otherwise they would return to powder; and the admixture of a little white, however slight, gives to the tint applied a far greater equality of tone than can be obtained by washes of transparent pigments without it.

Owing to the great advance made during recent years in the process of printing in colours by the aid of photography, it is now possible to obtain reproductions of water colour paintings which give a good representation of the originals; and it is hoped that, by the means of the illustrations inserted in this volume, those who are interested in the history of water colour

painting in this country may be able to readily trace the different phases through which the art has passed from the time of Holbein to the present day.

In writing a history of the art, I can lay no claim to any fresh discoveries; I have simply given a brief account of the British Water Colour Painters, which, it is trusted, will help to elucidate the work of those men, shown by the reproductions of their paintings.

A biographical list, alphabetically arranged, of the water colour painters has been added; and, in compiling it, I have to acknowledge my indebtedness to the writers of many previous works on the subject, especially Richard and Samuel Redgrave's "Century of Painters of the English School"; J. L. Roget's "History of the Old Water Colour Society"; Bryan's "Dictionary of Painters"; and A. Graves's "Dictionary of Artists."

I have to thank the Secretaries of the Royal Society of Painters in Water Colours and the Royal Institute of Painters in Water Colours for the kind assistance which they have afforded me in the compilation of the respective lists of the members of these two Societies. The account of the Associated Artists in Water Colours has been mainly acquired from the minutes of the meetings of that Society and other manuscripts, which, it is believed, have not hitherto been published; these documents are now in the Art

Library of the Victoria and Albert Museum. The illustrations have been chiefly reproduced from paintings in the National Collections, but some have been made through the courtesy of private owners; and the publishers beg to convey their warm thanks to all those who have so cordially allowed their paintings to be copied, especially to His Grace the Duke of Buccleuch, K.G., for kindly permitting photographs to be taken of some of the fine miniatures in his famous collection. The publishers are also indebted to Messrs. Thomas Agnew & Sons for not only allowing reproductions to be made from several paintings in their own possession, but also for the assistance which they have so readily given in helping to obtain illustrations of other works.

Finally, I have to tender my sincere thanks to my friend Sir William Blake Richmond, K.C.B., R.A., for his kindness in reading the proof-sheets of this work, and in making many valuable emendations.

H. M. CUNDALL.

October, 1908.

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HISTORY OF WATER COLOUR PAINTING

CHAPTER I

MINIATURE PAINTING

ALTHOUGH the Romans, during their occupation of England, decorated the walls of their rooms with frescoes, the art of painting possibly disappeared for a time after their departure, and in all probability it was not revived until it was brought into Great Britain from Ireland. Christianity is stated to have become known in the latter island as early as the fourth century, and the art of illuminating manuscripts was there developed in the monasteries. The finest examples of these early works which have been preserved are the celebrated "Book of Kells" and the "Book of Durrow" at Trinity College, Dublin. Both of these books, containing the Gospels, were written in the seventh century on vellum, and adorned with illuminations. Although the Irish monks must have possessed earlier examples, possibly Roman, of the sacred text from which they copied, still their ornamentations show but little trace of extraneous influence. The main features of the decorations are the Celtic designs, consisting of interlaced ribbon work, diagonal and spiral lines, and mythological animals in contorted and

attenuated forms, intertwining in a most intricate manner, and executed in a faultless style. There is very little attempt at the human figure, and those reproduced are immature. The colours employed were chiefly green, red, violet, and yellow, frequently paled with white; little or no regard was taken of the actual colours of the objects represented, the miniature being solely an ornamental embellishment of the manuscript. The colours were applied with a brush in thick layers, dried between each application; they were mixed with a vehicle—mastic, or white and yolk of egg used together or separately—consequently the process was rather tempera than water-colour painting. The writing was done with a reed pen. It may here be mentioned that the word "miniature" is derived from the Latin *minium*, vermilion, this colour having been used for the headings and initial letters of manuscripts, into which small pictorial scenes were introduced. The original meaning of the word was afterwards expressed by "rubrication," and the word "miniature" was applied solely to the illuminations. In the course of time, owing to the small dimensions of the work, especially portraits, the word became associated with the French *mignature*, and in the seventeenth and eighteenth centuries miniature painting was frequently referred to as "painting in little." The word to "limn" was also used in the same sense.

> *Merry.* Cannot you Limn, Sir?
> *Rambler.* Limn, what dost thou mean?
> *Merry.* Why Limn, Sir, draw pictures in little.
> *Crowne's Country Wit.*

A list of King Charles I.'s miniatures was headed "The King's Collection of Limnings."

Miniature painting was carried by the Irish monks into Northumbria, and one of the earliest examples of the art of an Englishman is a copy of the Gospels of St. Cuthbert produced at the monastery on Lindisfarne or Holy Island, in the seventh century, and now preserved in the British Museum. Another early work by an Englishman is a Psalter in Latin, probably written at St. Augustine's Abbey in Canterbury, and contains the full-page illumination of which an illustration is given (*see* Plate I.). It represents King David with a nimbus, seated on a throne, and playing on a harp; on either side of him stands a scribe, one holding a stilus and a roll, the other a stilus and a set of folding wax tablets; whilst, in the foreground, two youths are dancing, and four musicians, said to represent Asaph, Herman, Ethan, and Idithun, are blowing horns. The figures in this illumination show traces of being derived from classic sources, whilst the surrounding arch and columns with their interlaced and spiral work are Celtic in character. The original is profusely decorated with gold, which is entirely absent from the Irish and Lindisfarne manuscripts.

In the tenth century Winchester was the chief centre for the production of illuminations and miniatures, and the style there introduced became known as the "Opus Anglicum." Its characteristic ornaments were elaborate frame borders of bright gold bars, adorned with conventional foliage and interlaced work. After the Norman Conquest the figure drawing became

bolder, and in the thirteenth century a more refined style came into use. The features, hair, and drapery of the figures were more carefully treated, and representations of Gothic architecture were introduced into the illuminations. This style reached its finest period in the fourteenth century and in the early part of the fifteenth century, when with a basis of body colour there was a tendency to a thinner mode of working, which was known as *aquarelle*; but, owing to the introduction of printing in the middle of the latter century, the writing of missals gradually disappeared, and the art of miniature painting in England became rare.

With the advent of Henry VIII. to the throne, miniature painting, as an art for portraiture, rapidly revived. The King, who was fond of magnificence, liberally encouraged all the arts, and invited foreign painters to England. Amongst those who settled in this country was Hans Holbein, and to this great painter must be ascribed the honour of having first introduced the painting of portraits in miniature, for until his time little or no attempt had been made by the illuminators to reproduce likenesses in their miniature paintings. Van Mander, who published a life of Holbein at Amsterdam in 1604, states that he worked equally well in oil and in water colours, and that he also painted miniatures of special excellence. Van Mander adds that Holbein learnt the art of miniature painting from one Master Lucas, then in London, whom however he soon surpassed. Horace Walpole in his "Anecdotes" states that Holbein learnt the art from Lucas Cornelii; but, as both



ILLUMINATION FROM THE PSALTER OF ST. AUGUSTINE,
SEVENTH CENTURY

Size of original 7 × 8 inches

PLATE I



artists were of the same age, and the latter was a father of seven children before he came to England, this statement can scarcely be correct. It is more probable that Lucas Hornebolt gave Holbein instruction in the art of illuminating; he was one of a family of illuminators who had settled in London about 1529, and his son was employed as a painter at the Court; but, however much Holbein may have been influenced by his teacher in England, he acquired his early technique in Basle.

HANS HOLBEIN was born at Augsburg, in Swabia, in 1497, and was the younger son of Hans Holbein, a painter. About 1514 the younger Hans Holbein went with his brother to Basle, and he married there about 1520. He determined to seek his fortune in England, and arrived in this country with an introduction from Erasmus to Sir Thomas More in 1526; he, however, only remained here on this occasion a little more than a year, as he went back to Basle in 1528. He returned to England about 1531, and entered into the King's service some years afterwards. In 1543 a plague broke out in London, to which Holbein fell a victim between October 7 and November 9 of that year. Holbein painted his miniatures with great precision, and produced every detail with much elaboration, frequently making use of gold; the portrait of Henry VIII., of which an illustration is given (*see* Plate II.), is a splendid example of his style; this miniature, now belonging to the Duke of Buccleuch, was once in the collection of Charles I., and is described by Vertue. There are other fine specimens of Holbein's miniatures at Montagu House and also at Windsor,

Several Dutch and Flemish painters who resided in England at this period probably executed miniatures, amongst them being SIR ANTONIO MORE, JOOST VAN CLEEF, GUILLIM STRETES, and a lady, LAVINA TEERLINCK. The last named was employed by the Court, and Walpole states that "this gentlewoman presents the Queen's [Elizabeth] picture painted finely on a card."

JOHN SHUTE (d. about 1563), born at Cullompton, in Devon, was an architect as well as a painter; he is said to have practised "drawing by the life in small models."

The first English miniaturist of repute, however, was NICHOLAS HILLIARD, who was born at Exeter in 1537. He was apprenticed to a goldsmith, and after having studied miniatures by Holbein, he became a limner. He was appointed Goldsmith, Carver, and Limner to Queen Elizabeth, and his office was continued by patent of James I., with the exclusive privilege to draw and imprint the "Royal Image." He died on January 7, 1619, and was buried in the church of St. Martin-in-the-Fields. The work of Hilliard is very minute, the colours are opaque, and gold was used for jewels and ornaments on the dress; the faces are generally flat, without any shadows, and lack expression; but his own portrait and that of his father, which were formerly in the Meyrick Collection and now in the possession of Mr. George Salting, show a considerable amount of modelling in the features. His miniatures are chiefly on portions of playing-cards or vellum.



KING HENRY VIII

By Hans Holbein

Size of original, diameter 2⅛ inches

KING HENRY VIII



The portrait of his first wife, of which an illustration is given (*see* Plate III.), is in the Montagu House Collection. It is surrounded by the following inscription: "Alicia Brandon, Nicolai Hilliardi, qui propria manu depinxit, uxor prima Año Dñi 1578 Ætatis suæ 22" and signed N. H.

Speaking of his manner of working, Walpole says, "But though Hilliard copied the neatness of his model [Holbein], he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard arrived at no strength of colouring; his faces are pale, and void of any variety of tints; the features, the jewels and ornaments, expressed by lines as slender as hair."

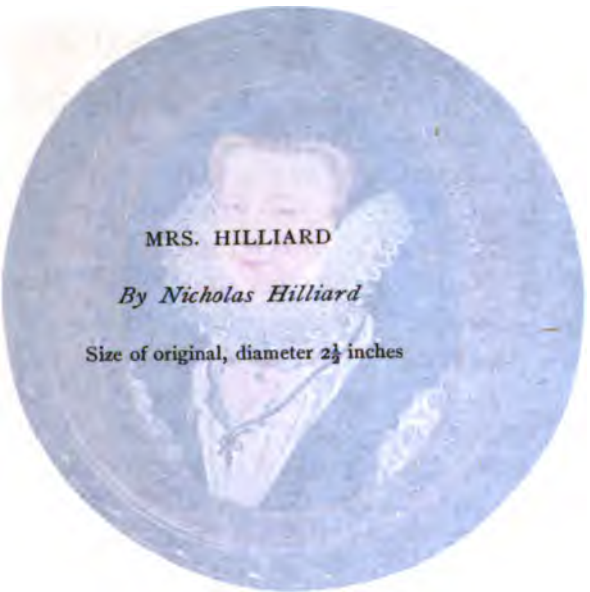
Nicholas Hilliard was succeeded by his son Laurence, who continued the royal licence granted to his father. He died about 1640.

The next great miniature painters were ISAAC and PETER OLIVER, father and son; they appear to have been of French origin, and the former was probably born of Huguenot parents, at Rouen. Subsequently the family settled in London, where they were living in 1571; Isaac is supposed to have studied under Hilliard, but he soon surpassed his master. A roundness and a modelling of the features were given by him to the faces which produced a lifelike character, and the dresses were painted with a more natural effect. He executed a large number of miniatures, to which were usually added his monogram Φ, and sometimes signed Olivier or Ollivier. He did not confine himself to heads alone, as there are many full-length figures extant by him. The portrait of the Countess of

Nottingham (*see* Plate IV.). in the Duke of Buccleuch's collection is a fine example of his work. She was the lady to whom the Earl of Essex entrusted a ring to deliver to Queen Elizabeth, and her failure to do so cost him his life. Isaac Oliver died in 1617 and was buried in St. Anne's Church, Blackfriars. A monument with his bust was erected in the church to his memory, but it was destroyed in the Great Fire of 1666. Peter Oliver is supposed to have been born in London in 1594. He was instructed in the art of miniature painting by his father, and his work was executed in the same delicate manner. Besides miniature portraits he made a number of small water-colour copies of noted oil paintings in the royal collection for Charles I. His miniatures were frequently signed with a monogram P. The portrait of Charles Louis, Count Palatine (*see* Plate V.), is an admirable specimen of Peter Oliver's style, and it is now in the Montagu House Collection. Charles, the brother of Prince Rupert, came to England at eighteen years of age, but on the outbreak of the Civil War he left his uncle, King Charles I., at York, and fled to Holland. In 1643 he returned again, and associated himself with the Roundhead party. Peter Oliver died in 1648, and was buried in the same church as his father, St. Anne's, Blackfriars.

Another miniaturist of note was JOHN HOSKINS. In Graham's "English School" it is stated that "he was bred a face painter in oil, but afterwards taking to miniature, he excelled what he did before; that he drew King Charles, his Queen, and most of the

PLATE III

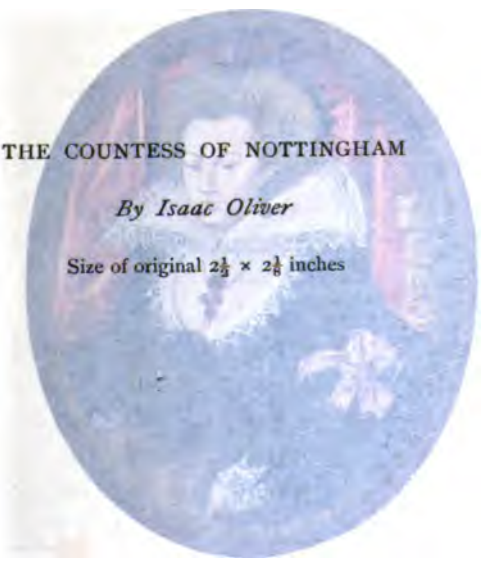


MRS. HILLIARD

By Nicholas Hilliard

Size of original, diameter 2⅛ inches

PLATE IV



THE COUNTESS OF NOTTINGHAM

By Isaac Oliver

Size of original 2⅛ × 2⅛ inches

PLATE III

MRS. HILLIARD

By Nicholas Hilliard

Size of original, diameter 2¼ inches

PLATE IV

THE COUNTESS OF NOTTINGHAM

By Isaac Oliver

Size of original 2¼ × 2¼ inches





Court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Little is known respecting Hoskins' life. He died in 1664, and was buried in Covent Garden Church.

A much more noted artist at this period was SAMUEL COOPER, who was one of the greatest of the English miniaturists. He was, as previously mentioned, a pupil of John Hoskins, who was his uncle. In speaking of him, Walpole says, "If a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his portrait of Cromwell could be so enlarged, I don't know but Vandyck would appear less great by the comparison." There are but brief records of Cooper's life in existence, but, Samuel Pepys having commissioned the miniaturist to paint his wife's portrait, there are fortunately several interesting entries in The Diary respecting visits to the studio during the sitting for the portrait. Cooper lived for a long while in France and in Holland, but returned eventually to his native country, where he died in 1672, and was buried in St. Pancras-in-the-Fields. Besides being a painter, Cooper was an accomplished musician and linguist. His portraits were executed with consummate care, and the stern faces of the men of the Puritan times are excellently rendered, and Walpole says that he was the first who gave to miniature the strength and freedom of oil painting. The fine portrait of James II. (*see* Plate VI.). in the Duke of Buccleuch's collection was painted by Cooper shortly before his death, as it is

signed S. C., and dated 167– (the last figure is indistinct).

ALEXANDER COOPER, a brother of Samuel, painted but few miniatures in England. He resided chiefly abroad, and died at Stockholm in 1660.

In the Bodleian Library, Oxford, there is an interesting manuscript entitled "Miniatura, or the Art of Limning," written by EDWARD NORGATE, an illuminator and heraldic painter. He gives particulars of the various colours, their nature and properties, and the method of grinding them; he also gives advice as to choosing brushes, and the preparation of vellum on which to paint. The MS. is dedicated to Henry Howard, "Earle of Arundell and Surrey," who died in 1652. The preface, which is in the form of a letter to him, states, "At the request of a deserving friend I wrote this discourse many years agoe, since which time it hath broke forth and become a wanderer, and some imperfect copies have appeared under another name without my knowledge or consent." There are four copies known to be in existence, one in the British Museum, called "Miniatura, or the Art of Limning. The manner and use of the Colours both for Picture by ye life, Landskip, History"; it is dedicated to Lady Mary Fairfax, afterwards Duchess of Buckingham, and was taken by Daniel King from Norgate's MS., but it is not an exact copy; the arrangement, however, is the same with but a slight alteration. Another is amongst the Arundel MSS. in the Royal Society; it was copied by E. Norgate himself. Two other copies are in the Art Library of the Victoria and

PLATE V

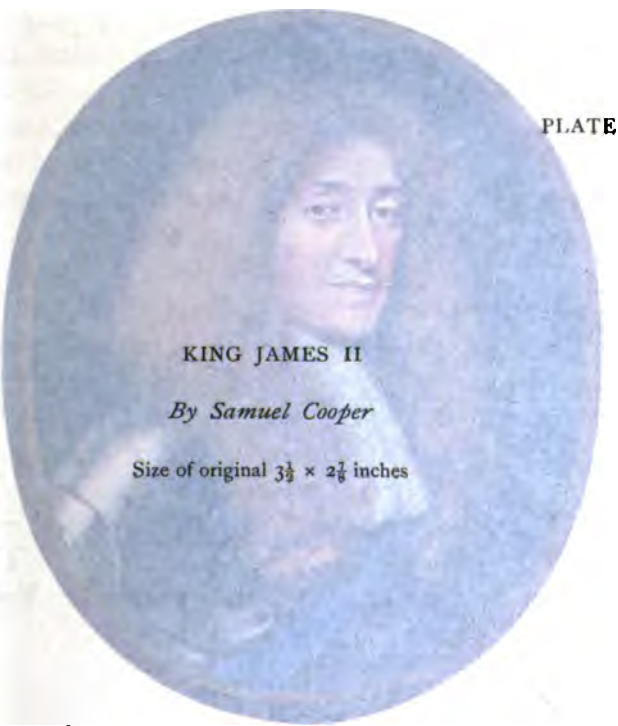


CHARLES LOUIS, COUNT PALATINE

By Peter Oliver

Size of original $2\frac{1}{2} \times 1\frac{3}{4}$ inches

PLATE VI



KING JAMES II

By Samuel Cooper

Size of original $3\frac{1}{2} \times 2\frac{7}{8}$ inches

PLATE V

CHARLES LOUIS, COUNT PALATINE

By Peter Oliver

Size of original 3½ × 1⅞ inches

PLATE VI

KING JAMES II

By Samuel Cooper

Size of original 3½ × 2¼ inches





Albert Museum, both of which are in a somewhat later handwriting.

During the seventeenth century there were numerous miniature painters. Amongst them may be mentioned:—

RICHARD GIBSON the dwarf, only 3 ft. 10 in. high. He was a page to a lady at Mortlake, who, perceiving his taste for painting, put him under the instruction of F. Cleyn, the designer at the Royal Tapestry Works at Mortlake. He subsequently entered the service of the King, Charles I. Gibson married Anne Shepherd, the same height as himself; the King attended the wedding and gave away the bride. They had nine children, five of whom arrived at maturity and were of usual stature. Gibson remained for many years in court favour, and instructed Princess Anne (afterwards Queen) in painting.

THOMAS FLATMAN was a man of good social position. He was born in London, and educated at Winchester and New College, Oxford. Besides being a miniaturist, he was a poet of some repute, and wrote "Poems and Songs," published in 1674.

JOHN DIXON was a pupil of Lely, and was appointed by William III. "Keeper of the King's Picture-closet." He was concerned in a bubble lottery.

LAWRENCE CROSSE began his practice towards the end of the seventeenth century, and was a well-known portrait painter during Queen Anne's reign. He gained notoriety through his portrait of Mary Queen of Scots; he altered her features in a miniature, given to him to restore, so much that it ceased to be a likeness.

BERNARD LENS was considered to be one of the

best miniature painters of his time, and he appears to have been one of the first to paint upon ivory. Up to this period vellum or card, frequently the back of a playing-card, was employed; but when ivory became generally the accepted basis for water-colour miniatures, transparent colours were more freely used. Lens made numerous copies of the miniature of Mary Queen of Scots by L. Crosse.

On the accession of the House of Hanover to the throne, there was but little encouragement given to the Fine Arts in England, and during the first half of the eighteenth century there was hardly a miniature painter of any repute, with the exception of GERVASE SPENCER and LUKE SULLIVAN. The former was a gentleman's servant, and, having made a successful copy of a miniature of one of his master's family, was encouraged in the practice of the art. He eventually became a fashionable painter of his time, and Sir Joshua Reynolds painted his portrait. Sullivan is chiefly known as an engraver, in which capacity he assisted Hogarth; but he also painted some miniatures with considerable ability.

Towards the end of the century, when the arts once more received the patronage of the Sovereign and the Court, and when Reynolds and Gainsborough were in the zenith of their fame, there was a great revival of miniature painting, and it became the fashion for society to have their portraits painted in miniature. As a natural consequence a large number of miniature painters sprang up, and the art rose to its highest state of perfection. The painter who attracted the greatest attention was that eccentric genius RICHARD

Cosway, R.A. He was born about 1740 at Tiverton, where his father was the master of a school. Displaying an early taste for drawing, he was sent to London for instruction.

Immediately after its formation in 1754 the Society of Arts offered money prizes for drawings to boys and girls. The candidates were arranged in two classes, one containing those under fourteen, and the other those between fourteen and seventeen years of age. The awards were announced in the following year, and young Cosway obtained the first premium, and John Smart the second. In the list they are both specially described as being under the age of twelve, and the following is an extract from Dossie's "Memoirs of Agriculture," published in 1782, which contains the first list of prizes in the Polite Arts :—

"1755.—In the first class, under 14 years of age: Richard Cosway, then not 12 years old, gave in a Head of one of the Virtues, expressing Compassion, done in Chalks, and obtained the first share of the Premium. Steady in his pursuits, he is become a Royal Academician, a distinguished Artist, and an eminent Painter in Portraits, either large as life, or in Miniature. He lives in Berkley Street, near Piccadilly."

"John Smart, who also had not attained the age of 12, offered an Academy Figure, in pencil, for which he got the second share of the Reward. He is at present F.S.A., one of the first Miniature Painters in London, and lives in Berner Street, near Oxford Road."

It is evident that a mistake was made in stating that neither of the youths had attained the age of twelve, for it is known that John Smart was born in

1741, and it is most probable that the year of Cosway's birth was either 1740 or 1741; and it is remarkable that the error was not detected, as William Shipley, the founder of the Society of Arts, was master of St. Martin's Lane Academy, where both youths attended, and Shipley must have personally known both of them.

Cosway was awarded further prizes by the Society of Arts in the years 1758, 1759, and 1760. He began to earn his own livelihood as a teacher in Parr's Drawing School, but he soon gave up that drudgery and rapidly became the fashionable miniature painter of the day. His studio, which was lavishly filled with costly works of art, was the resort of persons of rank and fashion, including the Prince Regent, many of whose favourite beauties Cosway painted. His miniatures, exquisitely produced on ivory with great delicacy of colour and charm of expression, excelled those of his envious rivals, who accused him of being a "macaroni" miniature painter, a "quack," and a "charlatan." The Royal Academy, which had been recently founded, soon recognised his talent, and elected him an Associate in 1770, and a full member in the following year. Cosway rarely signed his miniatures on the front, but frequently wrote his name on the back, with the following pretentious addition in Latin: "R^dus Cosway, R.A. et F.S.A., Primarius Pictor Serenissimi Principis Walliæ." He sometimes executed full-length portraits in pencil, contenting himself with carefully finishing the face in colour.

Cosway, although small in stature, was excessively vain, and on several occasions painted his own

portrait in gorgeous costumes. He believed in animal magnetism, and professed to hold conversations through a medium with departed spirits. During the latter period of his life he lived in Stratford Place, Oxford Street, and he died there on July 4, 1821, at upwards of eighty years of age. He was buried in Marylebone Church, where there is a tablet erected to his memory by his widow.

His wife, MARIA COSWAY, the daughter of an English hotel-keeper named Hadfield, at Florence, was a lady of considerable personal beauty and ability, and she greatly assisted her husband in making his social functions attractive. Besides, she was a clever artist, painting both miniatures and compositions for book illustrations. She eventually left her husband and resided for a time in Paris; finally, she became lady superior of a religious house at Lyons. She died in 1838 at Lodi, near Milan.

Other celebrated miniature painters at this period who must be mentioned were Jeremiah Meyer, R.A., Ozias Humphrey, R.A., John Smart, George Engleheart, Samuel Shelley, Andrew and Nathaniel Plimer, and Thomas Richmond.

JEREMIAH MEYER, R.A., was born in 1735 at Tübingen, in Würtemberg. He was the son of an obscure artist, who brought him to England at the age of fourteen. He studied for a time at St. Martin's Lane Academy, and afterwards in Zincke's studio. He worked both in water colour and enamel, and soon distinguished himself, and for some years held the foremost position in the profession. Meyer was appointed Miniature Painter to Queen

Caroline, and Enameller to King George III. On the foundation of the Royal Academy he was appointed the Keeper, and he contributed several portraits of members of the Royal Family to its exhibitions. He died at Kew in 1789, and was buried in the churchyard beside Gainsborough.

Ozias Humphrey, R.A., was born at Honiton. He was sent by his parents to study art in London, where he became a student, like so many other young artists, at St. Martin's Lane Academy. Afterwards he was articled to Samuel Collins, the miniaturist, at Bath, and practised miniature painting there for some time. In 1764, on the advice of Sir Joshua Reynolds, he returned to London, and he became a member of the Society of Artists. At the exhibition in Spring Gardens in 1766 he contributed a miniature, which was purchased by King George III., who also gave him a commission to paint the portraits of the Queen and other members of the Royal Family. Six years afterwards Humphrey met with a severe accident, and went for the benefit of his health to Italy, where he remained for four years studying the old masters. Two years after his return to England in 1777 he was elected an Associate of the Royal Academy. In 1785 he went to India, and painted miniatures of many of the distinguished natives; but after staying there for three years, he was compelled, owing to ill-health, to return again to London, where he continued to paint miniatures until his sight failed. He then turned his attention to crayon drawing, and became one of its ablest exponents. Humphrey was elected a full member

of the Royal Academy in 1791, and in the following year he was appointed Portrait Painter in Crayon to the King. In 1797 he became totally blind, and although incapacitated for further work, he lived for thirteen years longer, and eventually died at his residence in Thornhaugh Street, Bedford Square, on March 9, 1810. Humphrey worked under the influence of Reynolds, and his miniatures were executed with great refinement and charming expression. He was for many years one of the most prominent members in the profession.

JOHN SMART was born in Norfolk in 1741. He was a fellow-pupil with Cosway at St. Martin's Lane Academy, and, like Cosway, obtained one of the first premiums offered by the Society of Arts in 1755 to boys and girls under the age of fourteen, for an "Academy figure" drawn in pencil. In the following year he appears to have obtained a second premium offered to children "of the unexperienced age of fourteen," but he certainly must have been beyond the limit of age (*see* page 13). In 1757 he obtained a premium in a class under seventeen years of age, and in 1758 under eighteen years. Smart soon became successful in miniature painting, and was elected a Vice-President of the Incorporated Society of Artists, to whose exhibitions he contributed many specimens of his art. In 1788 he followed the footsteps of Ozias Humphrey, and embarked for India; here he met with great success, remaining in the East for five years. Smart usually signed his miniatures with his initials, J.S., and added the letter I to those executed in India. On his return

to London he received numerous commissions from the Royal Family, and he became one of the most fashionable miniature painters of the day. He died in Russell Place, Fitzroy Square, on May 1, 1811.

GEORGE ENGLEHEART was born at Kew in 1752. When still a youth he entered the studio of George Barret, R.A., and under his teaching made some drawings of landscapes and cattle; afterwards he was placed under Sir Joshua Reynolds, and copied many of his portraits in miniature. He became one of the most successful miniature painters of the period, and a large number of persons of distinction sat to him, their names being recorded in a fee book which he kept. Engleheart succeeded Jeremiah Meyer as Miniature Painter to King George III. He died at Blackheath, and was buried in the family vault at Kew.

SAMUEL SHELLEY was born in Whitechapel, and was a self-taught artist. He copied the paintings of Reynolds, and in a measure his style as a miniature painter is founded upon the latter's work. In addition to portraits, he painted poetic subjects on a small scale, and he was one of the four artists who were instrumental in founding the Society of Painters in Water Colours.

ANDREW PLIMER was the son of a Shropshire clockmaker, and was brought up in his father's business. He ran away from home with his elder brother Nathaniel, and the two youths for a considerable period wandered about the country with a party of gipsies. Eventually they found their way to London, where Andrew obtained employment as a servant to Cosway, and afterwards became a pupil of his master.

He executed a large number of miniatures of beautiful women, and he is noted for having painted a fine group of three ladies of the Rushout family. Nathaniel also became a miniature painter, but very little is known either of his life or work.

Other miniature painters who were working towards the end of the eighteenth century and during the first half of the nineteenth century were :—

SAMUEL COTES, brother of Francis Cotes, R.A.; RICHARD COLLINS, a pupil of Jeremiah Meyer, Chief Miniature and Enamel Painter to George III.; ADAM BUCK, an Irishman born at Cork ; JOHN BOGLE, a Scotchman who came to London in 1772, and who has been described as "a little lame man, very poor, very proud, and very singular"; JOHN THOMAS BARBER, who afterwards assumed the name of Beaumont and became Miniature Painter to the Duke of Kent and York ; MRS. ANNE MEE, patronised largely by the Royal Family, and many of whose miniatures are at Windsor ; ANDREW ROBERTSON, an admirable musician as well as a miniature painter, (at the age of sixteen he was Director of Concerts at Aberdeen; he came to London about 1801, and was introduced by Benjamin West to the Royal Family) ; JOHN COX DILLMAN ENGLEHEART, a nephew and pupil of George Engleheart ; SIR WILLIAM JOHN NEWTON, Miniature Painter to Queen Adelaide, and knighted in 1837; and SIR WILLIAM ROSS, R.A., pupil of Andrew Robertson, who painted a large number of miniatures, including many portraits of the Royal Family.

The principal miniature painters in enamel were CHRISTIAN FRIEDRICH ZINCKE, who was born at Dresden, and came to England about 1706; NATHANIEL HONE, R.A., painted both in enamel and water colour (he was one of the founders of the Royal Academy, but quarrelled with that body by painting "The Conjurer," satirising Reynolds and Angelica Kauffmann); his son HORACE HONE, A.R.A., also painted miniatures; HENRY BONE, R.A., Enamel Painter to George III., and three of his sons, HENRY PIERCE BONE, WILLIAM BONE, and C. R. BONE; and WILLIAM ESSEX, who was Enamel Painter to Queen Victoria and the Prince Consort.

Miniature painting, which had been practised by so many great artists for nearly three centuries, suddenly collapsed in the middle of the nineteenth century, owing to the introduction of the cheap mechanical processes of photography. A revival, however, has taken place during recent years, and the art is being fostered by two Societies of Miniature Painters.

CHAPTER II

TOPOGRAPHICAL DRAUGHTSMEN

As has been stated, the earliest mediæval pictures in missals were wrought with pigments soluble in water, mixed with the gum of the fig-tree, mastic, white or yolk of egg, or some other adhesive medium to give the proper consistency and the necessary fixity; this method was called tempera or gouache painting. Whilst this means was still in common use, the mode of painting with pigments ground in water was also employed by artists throughout Europe, especially the Germans and Dutch, in making sketches or studies for oil paintings; a revival of the old tempera painting on panels or canvas applied to paper, the same technique being employed. At first a white pigment was added to the colours, which rendered them opaque, and this style is known as painting in body colour. In the Print Room at the British Museum there are two admirable sixteenth-century drawings in this manner by ALBRECHT DÜRER (1471–1528). One is "A View of the Weier Haus, near Nuremberg." The greater part of the drawing is filled up with the River Pegnitz, in the foreground some sedge and grasses are carefully drawn, whilst in the middle distance towards the left is a small

island, on which stands a narrow plaster and timber house, strongly reflected in the water. This drawing was used by Dürer for the background of his engraving "The Virgin with a Monkey." The other is a landscape study, in which a stormy sky and a deep blue pool with some pine-trees on the right bank have been washed in with the utmost freedom by this great German master. There may also be seen in the Print Room some carefully finished drawings in body colour, executed in the following century by the Dutch artist Adriaan van Ostade (1610–1685). This painter also made studies in water colour—*i.e.* the pigments are almost transparent, the white ground of the paper being the source of their luminosity. These studies were first outlined with a reed pen, with slight local colours afterwards added. Cornelius du Sart (1655–1704) and other Dutch painters also executed drawings in the same manner; but probably the finest example of an early water-colour drawing of the Dutch school extant is a panorama of Amsterdam from the river Y, with the yachts of Peter the Great and of the city of Amsterdam; it is on three sheets of paper mounted in one length, and is executed in a broad manner with luminous effects. In the front is the city yacht, in which the Czar, surrounded by distinguished personages, is seated, and close to it is the royal yacht, whilst in the background is the city of Amsterdam. It was painted in 1702 by Ludolf Bakhuisen (1631–1708), assisted in the architectural portions by J. van Call, an architect and etcher.

As miniature portrait painting may be said to have

been introduced into England by a foreigner, Hans Holbein, so in like manner the tinting of drawings with water colour, in all probability, was brought into this country about the middle of the seventeenth century by WENCESLAUS HOLLAR, a native of Prague, who came to England with the Earl of Arundel on his return from the embassy at Vienna. Hollar became Drawing Master to the Prince of Wales and the Duke of York, and during the troubled times he was taken prisoner at Basing House, but he managed to escape to Antwerp. After the Restoration he returned to England, where he resided until his death. Although he is best known by the large number of etchings which he produced, he made many topographical drawings in outline with a reed pen, to which he afterwards added slight local colours. Admirable examples of these drawings, "The Quadrangle at Windsor Castle," "Whitehall," and "The Tower," may be seen at the British Museum.

In an interesting seventeenth-century manuscript styled "An Inventorie of the Personall Estate of ye late King, which was sold by Act of Parl^t,"[1] numerous water-colour drawings belonging to Charles I. are mentioned with the prices at which they were appraised; for instance:—

One piece, of Christ on the Cross Water Cullours	1.0.0
A landskape w^th water cullours	2.0.0
A picture in water collours of the beheading the Queen of Scotts	12.0.0
X^t feeding the people water colours	2.0.0
Spanish Fleet in 88 water colours	3.0.0
Tobias in water colours by ye King's Niece	2.6.0

[1] In the Art Library at the Victoria and Albert Museum.

The following is the description of the last-named painting given in the Catalogue of the King's Collection, the MS. of which is in the Ashmolean Museum at Oxford. "No. 71. Item sent also by the Princess Louisa, his Majesty's niece, a landscape piece wherin the angel is conducting Tobias with a fish under his arm, the angel being in a red and white habit, a little dog following: which picture being without glass, in a black frame, was presented to his Majesty. Length 4½ in., breadth 7 in. Done in the Hague by the King's niece the said Princess." Another painting, representing "a faulkner," sent to the King as a token from his niece Princess Louisa, who was a daughter of Elizabeth, Queen of Bohemia, is stated to be "in a square frame with isinglass over it."

Amongst the earliest Englishmen to take up this style of tinted drawing was a versatile genius, FRANCIS BARLOW, who was born in Lincolnshire about 1626. He practised portrait painting, but his talent lay in animal painting, and he drew horses, dogs, birds, and fishes with great spirit, introducing clever landscapes in the backgrounds; he also designed some painted ceilings, and some monuments for Westminster Abbey. Half a century later a marine painter, PETER MONAMY, who came from Jersey, executed some clever drawings. Speaking of "The Old East India Wharf" by him in the Victoria and Albert Museum, Mr. Samuel Redgrave said, "It is almost identical with some of the works of the Dutch artists, and aptly illustrates the gradation from cold monochrome tints till warmer colour in the foreground is reached, grey being used as the shadow colour in the distance, cool

brown in the mid distance, culminating in warmer browns, and even a reddish tint in some foreground tiles, the whole being laid on in such clean, sharp washes, and with such transparent pigments, that it might have been executed a century later, when the art was in its full excellence in England."

The drawing of racehorses exercising on Newmarket Heath (*see* Plate VII.) by PIETER TILLEMANS shows that painting in water colour must have been practised in this country early in the eighteenth century. Tillemans was a Flemish painter, born at Antwerp in 1684, and came to England in 1708. He painted portraits, hunting scenes, horses, dogs, and views of country seats; he also drew many illustrations for Bridge's "History of Northamptonshire," published in 1719. Tillemans was a friend of the Rev. Dr. Cox Macro, a chaplain to King George II., and Macro employed him to decorate with paintings the walls of the staircase of his residence, Little Haugh Hall, at Norton, near Bury St. Edmunds. He resided with Dr. Macro for a considerable period, and there still exists a painting of his studio in that house executed by himself. He died there suddenly on December 5, 1734, having been working up to the previous day on a portrait of a horse. Tillemans was buried in the churchyard of the adjoining parish, Stowlangtoft, and the following is the entry in the register of that parish: "Peter Tillemans of Richmond in County of Surrey was Buried De^{b} y^{e} 7 day." In a book preserved in the vestry chest at Norton is a record of a distressing dispute between Dr. Cox Macro and the Rector of Norton of that time about

the land tax assigned to the rectory. The rector writes as though one special year had been a year of painful and agonising experiences, and it may be that alienation from each other (as is indicated in the pathetic record) influenced Dr. Macro in arranging for his friend the artist not to be buried in Norton churchyard. At one time there was a bust of Tillemans by Rysbrach in a niche at the top of the staircase at Little Haugh, and although it has disappeared, the inscription, "Tillemansio suo Rysbrachius," still remains. With reference to the statement in the burial register that Tillemans belonged to Richmond Dr. John Evans, writing in 1824, says: "In the collection of Archdeacon Cambridge there was a view of *Richmond Hill*, interesting not only as one of the best works of the master Tillemans, but from the accuracy with which it represents every object seen from that much admired spot near a century ago. It was painted from the house in which Tillemans lived, for his patron, Lord Radnor, whose house at Twickenham is introduced, also the portraits of some of the principal persons then resident in the neighbourhood, particularly that eccentric character Lady Wortley Montague on her favourite horse on which she hunted with the staghounds in Richmond Park." There was a portrait of Tillemans by Wissing at Strawberry Hill, and an engraving was made after it by T. Chambers.

"Newmarket Heath," although it may be classed as a topographical drawing, is executed in a free style with washes of colour, without any outlines with a pen and without grey tints, and in technique it is in advance

PLATE VII

NEWMARKET HEATH

By Pieter Tillemans

Size of original 36¾ × 11½ inches



of the work of the English topographical draughtsmen of the middle of the eighteenth century.

Another foreigner who painted topographical drawings was J. MAURER, a native of Switzerland; he came to England about 1745, and drew many views of buildings in London. There are some tinted drawings of St. James's Park in the Royal Collection at Windsor.

During this century it became a fashion for the nobility and other important personages to have engravings made of their country seats, and numerous antiquarian publications were at the same period produced, illustrated with engravings of views of family mansions, churches, and other buildings. This fashion created a demand for topographical draughtsmen to assist the engravers, and a large number of these soon sprang up. The architectural portions of their drawings were carefully outlined with a pen, and local colours were frequently washed in afterwards with a slight tint.

In the catalogues of the exhibitions of the Society of Artists of Great Britain, the first of which was held at the Society of Arts in 1760, these topographical works are described as being "stained," "tinted," or "washed" drawings. At first the washes, being mere indications of colour, were very sparingly laid on these outline drawings; they were chiefly employed in the foreground, with sometimes a slight indication of blue for the sky, but never covering the whole surface of the paper. Gradually more colour was added, and by degrees a more artistic character was given to the work. Edward Dayes,

in his "Instructions for Drawing and Colouring Landscapes," published after his death in 1805, explains the manner in which these drawings were executed. "Supposing," he says, "the outline complete, and ready to work on, there are two ways of working it up. The first, and most easy way, is to make all the shadows, and middle tints, with Prussian blue and brown Indian ink. The other is, by dead colouring it all over, making light, shade, and middle tint, as is done in oil painting (only preserving the lights), and which is, of course, most complex, and so proceed strengthening each part, till the whole is finished. . . . The grey colour, or ærial tint, may be first washed over every terrestrial part of the drawing required to be kept down; that is, before colouring; as colour laid over the grey will, of course, not be so light as where the paper is without it." After giving other minute directions for colouring and drawing landscapes, he finishes the chapter by recapitulating his instructions as follows: "First, then, in making the outline, everything that relates to shapes of the objects must be settled, as the student will then have the advantage of doing it without the interference of light and shadow, or colour; and so far his attention, being less engaged, may be more vigorously applied. Secondly, he will consider light and shadow independent of form or colour, and carry on the drawing as directed under Light and Shade; and thirdly, having only the colouring to regard, it is but reasonable to expect that his success will be greater than if he had to attend to all the different parts at one and the same time."

Whilst outline drawings, slightly tinted, were in

every way suitable for the purpose of the engraver, the lack of colour gave them a cold and weak appearance when hung on the same walls with oil paintings at an exhibition, and one may not be far wrong in assuming that the development of water-colour painting was to a great measure stimulated by these exhibitions inaugurated during the latter part of the eighteenth century. Up to that period the stained drawings by the topographical artists were executed for the use of the engraver, and the chalk or charcoal sketches slightly tinted with water colour made by painters in oil were chiefly designs for their paintings. It was not until the last decade of the century that water-colour paintings, apart from miniatures, were produced as finished works of art. Exception may perhaps be made in the case of the miniature copies of oil paintings in the Royal Collection produced by Peter Oliver for King Charles I.

One of the chief difficulties with which the early water-colour painters had to contend was the colours. The manufacture of colours was an unknown trade, and the artist had to prepare them himself as best he could. In the "Art of Drawing and Painting in Water Colours," published in 1770, the writer states that colours are to be distinguished as follows: white, yellow, orange, red, purple, blue, and black; he proceeds to give the artist minute directions for the preparation of these colours from natural materials—viz. roots, and mineral and other compounds; also the means of purchasing these materials in their raw state from the druggist or herbalist. In 1781 the artist colourman was already established, for we

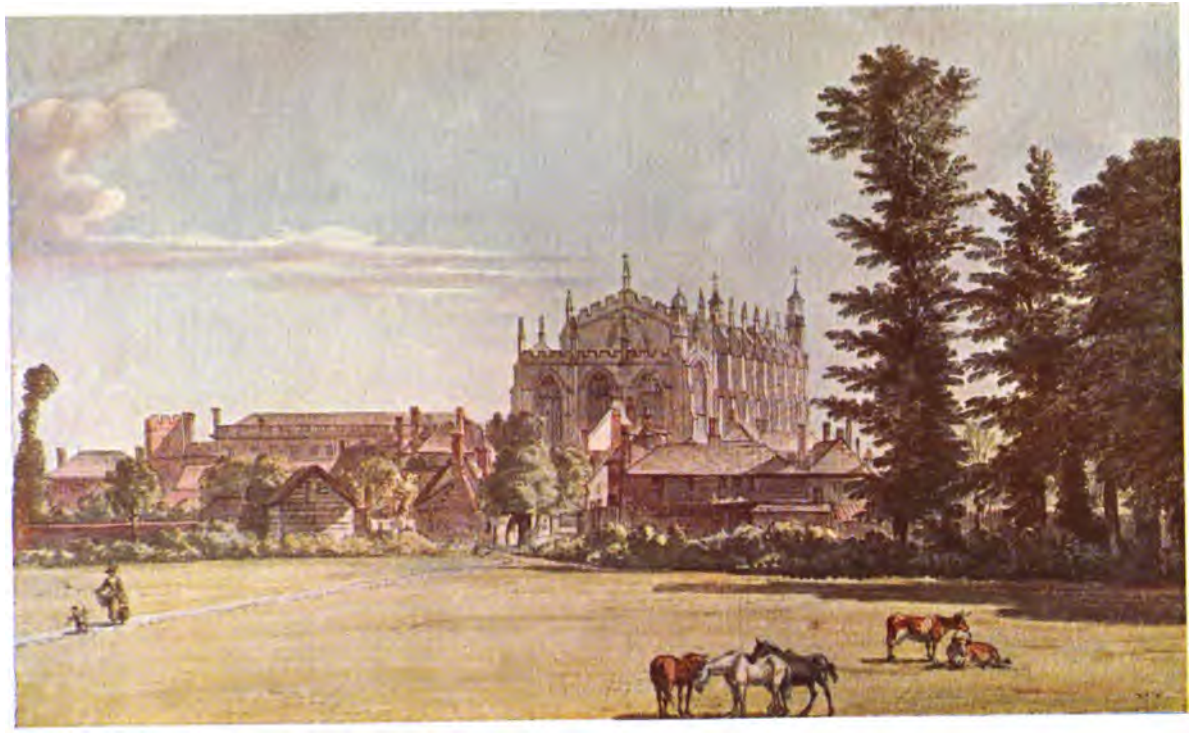
find in that year that Messrs. Thomas and William Reeves were awarded a silver palette by the Society of Arts for their improved water colours; but for a considerable period afterwards artists continued to make their own colours, for as late as 1797 Paul Sandby, writing to a friend, speaks of a grand discovery. "A few weeks ago I had a French brick for breakfast: the crust was much burnt in the baking. I scraped off the black, and ground it with gum-water; it produced an excellent warm black colour like mummy, and bears out with great vigour. . . . The day after this great discovery I had pork and peas-pudding for dinner. I tried some split peas in the evening in a shovel over the fire, and parched them quite black. This also answers well, very dark and warm, not opaque like ivory black: you will, I know, thank me when you try it, and throw your Indian ink aside."

Another difficulty with which these early water-colour painters had to contend was the paper. At first what was termed wire-wove paper was used, but it was not at all adapted for the purpose, as it was only made in small dimensions, and the surface was not sufficiently sized to bear repeated washings with water colours. Later a white cartridge paper was used, but it was too smooth and too hard in texture; besides, it was only partially absorbent, so that after a wash had been laid over it, the paper dried in patches, and thus disfigured the drawings. It was not until a paper was specially manufactured suitable for the use of water-colour painters that satisfactory results were obtained.

SOUTH-WEST VIEW OF ETON COLLEGE

By Paul Sandby, R.A.

Size of original 8½ × 15 inches



Several artists have been claimed to be the "father" of the English school of water-colour painting, amongst them WILLIAM TAVENER, an amateur painter. He was the son of a proctor in the Doctors' Commons, whose profession he followed. His drawings usually represent woody scenes; they were never topographically correct, and he exaggerated buildings in order to give them a classic character. He painted both in body colour and in water colour; "A Woody Landscape" in the Victoria and Albert Museum, and "Sandpits, Woolwich," in the British Museum, are executed in the former medium, whilst "A View from Richmond Hill" at the Whitworth Institute, Manchester, is in the latter. Smollett praises his drawings in "Humphry Clinker." Tavener was also a writer of plays, and produced, amongst others, "The Maid and the Mistress" and "The Artful Husband."

Another early painter for whom the title has been claimed is SAMUEL SCOTT. He was considered to be the best marine painter of his time in England; he worked chiefly in oil colours, but he also produced drawings in water colour called by Walpole "washed drawings," of which there is an excellent example, "Twickenham-on-the-Thames," in the Whitworth Institute, Manchester. Scott was a friend of Hogarth, and was one of the party in the celebrated "Five Days' Peregrination" in the Isle of Sheppey. Scott supplied two of the illustrations to the account of that journey.

ALEXANDER COZENS has also been styled "father" of our water-colour school. He was a natural son of Peter the Great, and born in Russia of an

Englishwoman from Deptford, who accompanied Peter on his return to his own country. Cozens was sent by the Czar to study art in Italy, and he came from that country to England in 1746, where he painted landscapes in water colour. He was drawing master at Eton for some years, and gave lessons to the Prince of Wales, afterwards George IV. Subsequently he resided for a time at Bath, and here he became a very popular teacher to the dilettanti at that fashionable resort. He professed to teach amateurs how to produce pretty pictures without imposing upon them the necessity of study. His process was to "dash out upon several pieces of paper a number of accidental large blots and loose flourishes, from which he selected forms, and sometimes produced very grand ideas."[1] Cozens demonstrated this process in a small tract entitled "A New Method of drawing Original Landscapes." Dayes, in his "Professional Sketches," calls him "Blotmaster-General to the Town."

The painter, however, who is most generally known as "the father of the water-colour art" was PAUL SANDBY, R.A., a descendant of an old Nottingham family. Through the influence of Mr. Plumtre, the borough member, he and his elder brother Thomas obtained employment in the Military Drawing Office of the Tower of London. In 1746 he was engaged as draughtsman on the survey of the roads of the Highlands, which was commenced after the suppression of the rebellion, and made many sketches of the scenery and antiquities of Scotland. He quitted

[1] Edwards, "Anecdotes of Painting."

PLATE IX

BURY ST. EDMUNDS, WITH ST. JAMES'S CHURCH AND "SIX BELLS" INN

By Michael "Angelo" Rooker, A.R.A.

Size of original 14½ × 18½ inches. Signed

PLATE IX

BURY ST. EDMUNDS, WITH ST. JAMES'S CHURCH AND "SIX BELLS" INN

By Michael "Arpeio" Ayrton, A.R.A.

Size of original 14½ × 18½ inches. Signed



the service of the survey in 1751, and for a time took up his abode with his brother at Windsor. Here he made a large number of views of Windsor Castle, and of the principal objects of interest in the parks and neighbourhood, including Eton and its college (*see* Plate VIII.). In 1760 the two brothers took up their residences in London, and Paul, after living in Drifour's Court, Broad Street, Carnaby Market, and in Poland Street, eventually purchased a house, No. 4, St. George's Row, Oxford Road, overlooking Hyde Park (now 23, Hyde Park Place), where he resided until his death, according to an article in *The Magazine of Fine Arts*, published in 1833. Paul Sandby's early style of drawing was effected by carefully delineating the forms of all the objects of his composition with a penned outline, and all was shadowed in a simple effect of light and shade with Indian ink. The chiaroscuro thus wrought, the whole was coloured with simple washes, approximating the general tint of each locality. These were designated "tinted drawings." His second and improved style of representing his views and pictorial compositions was by subduing the rigid appearance of the outline, and adding richness, though with cautious timidity, so as to emulate the effect of a picture. This step in improvement was effected by a careful repetition of the tinting, and by compounding a greater variety of hues, deepening his repetitions as the objects approached the foreground. His superior style, and that on which he hoped to establish a lasting reputation, was that in which he wrought in body-colour painting. Some of the subjects which he pro-

duced in the pigments thus prepared were executed with great mastery and skill. Paul Sandby also painted in oil, and contributed many pictures in oil as well as in water colours to the Royal Academy, of which he was one of the original members. He was a spirited etcher, and produced numerous etchings, in many of which he ridiculed Hogarth's caricatures with considerable humour and wit. Sandby was also the first artist to practise aquatint in England. The Hon. Charles Greville purchased the secret from the French painter and engraver Jean Baptiste le Prince, and communicated it to Sandby. From 1768 to 1796 Sandby held the post of Chief Drawing Master at the Royal Military Academy at Woolwich, and he was also appointed by King George III. to instruct the young Princes in drawing. A large collection of Sandby's drawings is preserved at Windsor.

THOMAS SANDBY, R.A., the elder brother of Paul Sandby, was also born at Nottingham, and was appointed at the same time with him in the Military Drawing Office of the Tower of London. Subsequently he became Draughtsman and Private Secretary to H.R.H. the Duke of Cumberland, and accompanied him in his campaigns in Flanders and Scotland. In 1746 Thomas Sandby was appointed Deputy Ranger of Windsor Great Park, which position he held until his death. This post placed him in comparative independence, and afforded scope for the employment of his talent both as an artist and architect. For several years after his appointment a large part of his time was occupied in the construc-

PLATE X



RICHMOND

By Thomas Hearne

Size of original $7\frac{1}{2}$ × $10\frac{5}{8}$ inches. Signed and dated 1790

PLATE X

RICHMOND

By Thomas Heaphy

Size of original 7½ × 10½ inches. Signed and dated 1790



tion of the Virginia Water. He became, like his brother, one of the foundation members of the Royal Academy, and he was appointed its first Professor of Architecture. Although Thomas Sandby was chiefly an architect, he executed many topographical drawings, some of which are preserved in the Royal Library at Windsor. He died at the Deputy Ranger's Lodge in 1798, and was buried in the churchyard of Old Windsor. A brass plate was placed in the church to his memory some years since, recording the chief events of his life.

One of the most successful followers of Paul Sandby was his pupil MICHAEL ROOKER, A.R.A., more commonly known as Michael Angelo Rooker, the additional Christian name having, it is said, been given to him by his master. He was the son of Edward Rooker, an engraver, to whose profession he was brought up; subsequently he studied at St. Martin's Lane Academy and under Sandby. He was amongst the early students of the Royal Academy, and in 1770 was elected an Associate of that body. In 1788 he commenced a series of pedestrian tours through England, and executed a large number of water-colour drawings, which are remarkable for accurate and delicate detail, as shown in "Bury St. Edmunds" (*see* Plate IX.). A contemporary with Rooker was THOMAS HEARNE, who was an apprentice to W. Woollett, the engraver. In 1771 he went to the Leeward Islands as draughtsman to the Governor, and executed many drawings for him. He afterwards exhibited a number of drawings which were engraved by W. Payne for "Antiquities of Great Britain."

Hearne's drawings were accurately executed, but his colouring was weak, and "Richmond" (*see* Plate X.) is a good example of his style.

EDWARD DAYES engraved in mezzotint, executed miniatures, and wrote several works on art, besides making topographical drawings. An engraving of "Buckingham House, St. James's Park" (*see* Plate XI.) was published in 1793 under the title of "The Promenade in St. James's Park." Dayes died by his own hand in May, 1804.

Another topographical artist of the same period was JOSEPH FARINGTON, R.A., the son of a Lancashire parson. When sixteen years of age he was placed under Richard Wilson; he became one of the first students of the Royal Academy, and was elected an Associate in 1783, and a full Academician two years later, although he chiefly painted topographical subjects in water colours. He died in 1821 from the effects of a fall from a horse.

During the latter half of the eighteenth century it was the fashion for distinguished persons travelling abroad to be accompanied by artists, who were employed to depict scenes in the countries visited. Many of the drawings produced by them were afterwards engraved. The following were amongst the most noted of these travelling artists: JOHN SMITH, who visited Italy with the Earl of Warwick, from which he acquired the appellation of "Warwick" or "Italian" Smith. WILLIAM PARS, A.R.A., who went with Dr. Chandler to Greece as draughtsman for the Dilettanti Society; subsequently he was sent by that Society to Rome, where he died in 1782. Pars

BUCKINGHAM HOUSE, ST. JAMES'S PARK

By Edward Dayes

Engraved by S. D. Soiron, 1793, under the title of "Promenade in St. James's Park"

Size of original 15⅛ × 25⅛ inches. Signed and dated 1790

PLATE VI

BUCKINGHAM HOUSE, ST. JAMES'S PARK

By Edward Dayes

Engraved by S. D. Storer, 1795, under the title of "Promenade in St. James's Park."

Size of original 15¼ × 25¼ inches. Signed and dated 1795



executed many drawings in Ireland. JOHN CLEVELEY, a pupil of Paul Sandby, painted seascapes and shipping, whilst holding an appointment at Deptford Dockyard. He accompanied Sir J. Banks on his voyage to Iceland in 1772, and was draughtsman to the North Sea expedition of Captain Phipps, afterwards Lord Mulgrave, in 1774. ROBERT CLEVELEY, his twin brother, also painted marine subjects, and was appointed Marine Painter to the Prince of Wales. He died from a fall from a cliff at Dover in 1809. JOHN WEBBER, R.A., was the son of a Swiss sculptor named Weber, but he altered the spelling of his name. He sailed with Captain Cook on his third and last voyage in 1776, and was present at the great navigator's death. A painting of the event by Webber was engraved by Byrne and Bartolozzi. His drawing was correct, but the general effect of his works was weak. WILLIAM ALEXANDER, an artist who drew with refined taste, accompanied Lord Macartney's embassy to China in 1792, and illustrated Sir George Staunton's account of that embassy, and also Barrow's "Travels in China."

Other water-colour painters working during the latter half of the eighteenth century were ANTHONY T. DEVIS, a teacher of drawing; GEORGE BARRET, Sen., R.A., a self-taught Irish painter who was induced by Edmund Burke to come to London in 1762, and became a friend of SAWREY GILPIN, R.A., the animal painter, who sometimes added horses and cattle to the former's landscapes; THOMAS MALTON, Jun., and JAMES MALTON, the sons of a topographical draughtsman, who followed their father's footsteps and painted

many architectural views; the former is known for his street scenes similar to "The Strand, with Somerset House and St. Mary's Church" (*see* Plate XII.); NICHOLAS POCOCK, chiefly a marine painter, who was the son of a Bristol merchant, and when young commanded merchant vessels sailing from that port, but later left the sea to devote himself to art, and received some encouragement from Reynolds; and JOHN ALEXANDER GRESSE, a fashionable drawing master who numbered amongst his pupils the daughters of George III.

JOHN THOMAS SERRES, the son of Dominic Serres, R.A., was a marine painter like his father, but practised painting chiefly in water colours. He became marine painter to King George III., and draughtsman to the Admiralty, the latter being a lucrative post, but unfortunately he married a Miss Wilmot of Warwick, who passed herself off as the Princess of Cumberland; her intrigues and extravagances ruined him, and he died within the Rules of the King's Bench in 1825. His brother DOMINIC M. SERRES was also a water-colour painter.

In the eighteenth century the painters of figure subjects in water colours were not numerous. The principal were: JOHN COLLET, who painted mainly humorous drawings of considerable merit, and may be said to have plagiarised Hogarth; GIOVANNI BATTISTA CIPRIANI, R.A., an Italian, who came to England in 1755, and who drew many graceful figure subjects, and gained a widespread reputation by the engravings made after them by his fellow countryman Bartolozzi; FRANCIS WHEATLEY, R.A.,

PLATE XII

THE STRAND, WITH SOMERSET HOUSE AND ST. MARY'S CHURCH

By Thomas Malton, Jun.

Size of original 13 × 19 inches

PLATE VII

THE STRAND, WITH SOMERSET HOUSE AND ST. MARY'S CHURCH II

By Thomas Malton, Junr.

Size of original 13 × 19 inches



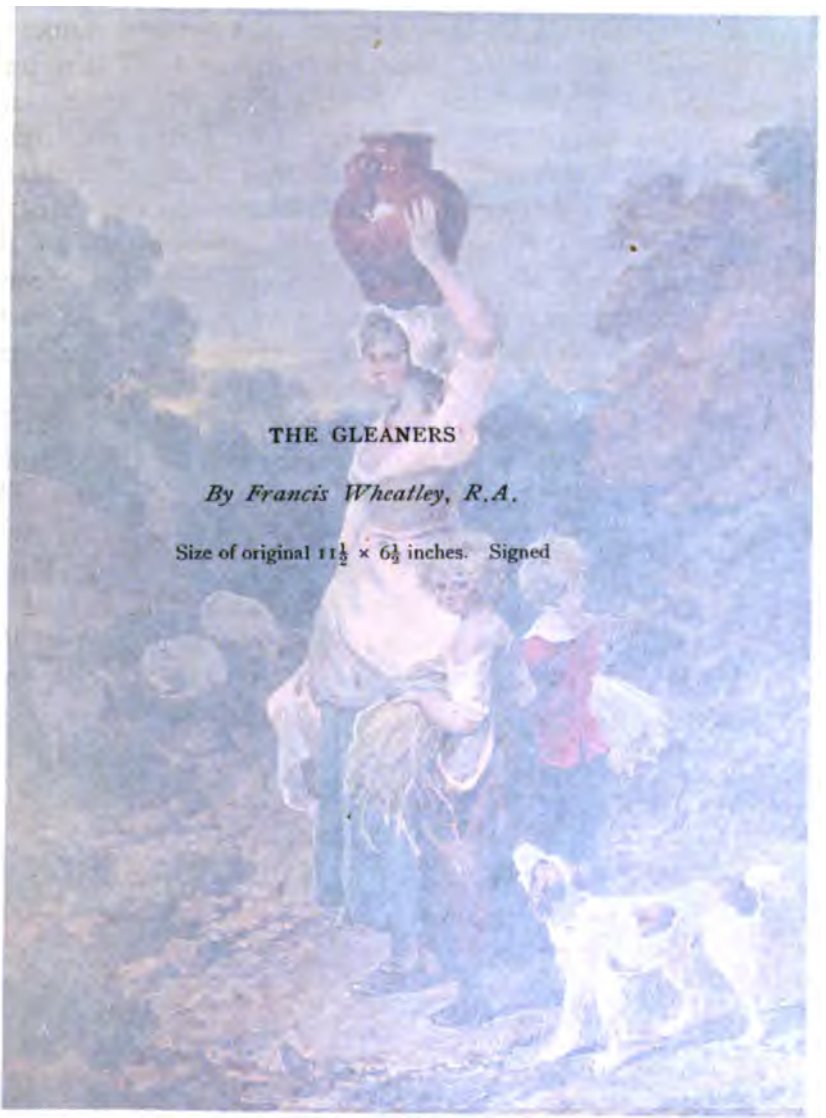
who, besides making topographical drawings, painted numerous *genre* subjects (*see* Plate XIII.), many of which, including "The Cries of London," were engraved; and that eccentric genius, WILLIAM BLAKE, who executed wonderful drawings for his own poetical works, and other publications.

Three artists, HENRY WILLIAM BUNBURY, THOMAS ROWLANDSON, and ISAAC CRUIKSHANK, were noted for their caricatures. The first named belonged to an old Suffolk family, and became Equerry to the Duke of York. As an artist he excelled in humorous drawings, but they were somewhat weak in execution. Rowlandson, however, although he lived a somewhat dissipated life, and ran through a considerable property, displayed great talent in his caricatures and was a prolific worker. Many of his drawings were reproduced in aquatint, and amongst them his illustrations to "The Tour of Dr. Syntax" were very popular. The original drawings for this work are in the Dyce Library at the Victoria and Albert Museum. Isaac Cruikshank was a Scotchman born in Edinburgh. He came to London and worked as a caricaturist. He illustrated works by Dean Swift, Joe Miller, and others.

Another well-known caricaturist of this time was JAMES GILLRAY, who produced more than twelve hundred political and satirical drawings; he, however, did but little painting in water colours, his works being chiefly executed in chalk and pen-and-ink.

Three ladies must be mentioned as belonging to this period: LADY DIANA BEAUCLERK, an amateur

painter in water colours, who was the eldest daughter of Charles Spencer, the second Duke of Marlborough. She was first married to Viscount Bolingbroke, whom she divorced in 1768, and married again two years later Dr. Johnson's friend, Topham Beauclerk. She made studies of children, which were engraved by Bartolozzi. MARY MOSER, R.A., one of the two original lady members of the Royal Academy. She was noted for her flower painting, in which she displayed considerable taste. The other original lady member of the Royal Academy was ANGELICA KAUFFMANN, the daughter of a Tyrolese portrait-painter. She first studied in Italy, and afterwards accompanied the wife of the English Ambassador at Venice to England in 1766. She was deceived into a marriage with a valet, who passed himself off as his master the Count de Horn. The impostor was, however, finally persuaded to leave her and went away to Germany. Angelica Kauffmann was principally a painter in oils, but executed some drawings in wash.



THE GLEANERS

By Francis Wheatley, R.A.

Size of original 11½ × 6½ inches. Signed

PLATE XIII



CHAPTER III

GIRTIN, TURNER, AND CONSTABLE

RICHARD WILSON and THOMAS GAINSBOROUGH may be said to be the first landscape painters in England to break away from topographical lines, and to add poetic sentiment to their pictures. Both chiefly worked in oils; the former is known by his classic landscapes, and the latter, not only by his portraits, but also by his paintings of English rural scenery. Wilson also executed some vigorous sketches in chalk, and Gainsborough made drawings in chalk and pencil to which local tints in water colour were added. These drawings by Gainsborough became very popular, and were largely imitated by amateurs. "The Gainsborough mania," says W. H. Pyne in the *The Somerset House Gazette*, "was long the rage, and there are yet some antique beaux and belles of *haut ton* who recollect their many friends who, with themselves, were stricken with the sketching frenzy, and smile at Bath and its vanities, as they talk of the days that are gone."

Another artist, although a much younger man, was also at the same time exercising considerable influence on landscape painting—namely, JOHN COZENS, the son of Alexander Cozens. He studied chiefly in Italy and Switzerland, and his drawings, although belong-

ing to the "grey school," with little more in actual colour than tinted light and shade, were executed with poetic feeling, and displayed atmospheric effects which had hitherto been unknown in water-colour paintings (*see* Plate XIV.). Little is known of Cozens's later life, except that he paid a second visit to Italy in company with William Beckford, the author of "Vathek," in 1782, and that on his return he gradually lost his reason. He was assisted until his death by the two great art patrons, Sir George Beaumont and Dr. Thomas Monro. The latter inherited from his father an extensive collection of paintings, which were kept at Adelphi Terrace, where he lived for many years. Here he befriended many young artists, not only by allowing them to make copies of these paintings, but also by giving them supper and half-a-crown a-piece for their drawings. Many a young man, at that time in his early struggles, who afterwards became well known as a water-colour painter—such as Varley, Edridge, Francia, De Wint, Cotman, Linnell, Hunt, and others—received a helping hand from the worthy doctor, but the names of his two *protégés*, Girtin and Turner, will always stand out beyond the others in connection with this great art patron.

Thomas Girtin was born in Southwark on February 18, 1775. His father, who possessed a rope manufactory, died when the boy was about eight years old, and as he displayed a taste for drawing, his mother, after he had received some elementary instruction from a man named Fisher, apprenticed him to Edward Dayes. The master, a sour-tempered man,

PLATE XIV

A SWISS LANDSCAPE

By John Robert Cozens

Size of original 12 × 17¼ inches

PLATE XIV



and the light-hearted apprentice could not agree, and Dayes had Girtin imprisoned for refractory behaviour. He did not, however, suffer in prison for long, as, according to Thornbury, young Girtin was released by the Earl of Essex, who cancelled his indentures and continued to befriend him until his death. Girtin appears next to have been employed by Raphael Smith in colouring prints, and it was at this establishment that he probably first met Turner, and that the two young men made the acquaintance of Dr. Monro. They employed their leisure hours during the daytime in sketching on the banks of the Thames, and their evenings at Adelphi Terrace, copying drawings either at Dr. Monro's house or at that of another art patron, Mr. John Henderson, who lived two doors away.

Girtin assisted in starting a club for practising landscape painting. The members met in the evening at each other's houses in rotation. A subject was chosen, and each treated it according to his own idea. The sketches became the property of the member at whose house they met, and it is said that for this reason Turner declined to be one of the party. On the back of a moonlight composition by Louis Francia, now in the Victoria and Albert Museum, is the following inscription :—

> This drawing was made on Monday May the 20th 1799 at the room of Robert Ker Porter of No. 16 Great Newport Street, Leicester Square, in the very painting room, that formerly was Sir Josuah (*sic*) Reynolds's, and since has been Dr. Samuel Johnson's; and for the first time on the above day convened a small and select society of Young Painters under the

title (as I give it) of the Brothers; met for the purpose of establishing by practice a school of Historic Landscape, the subjects being designs from poetick passages; L^s. Francia.

The Society consists of—Worthington, J. C^s. Denham—Treasurer, R^t. K^r. Porter, T^s. Girtin, T^s. Underwood, G^e. Samuel & L^s. Francia, Secret^y.

Of these confrères, LOUIS FRANCIA, a Frenchman, who settled in early life in London, became a member of the Associated Artists, and was appointed Painter in Water Colours to the Duchess of York.

SIR ROBERT KER PORTER was a painter, traveller, and author; he executed a panorama, 120 ft. in length, representing the storming of Seringapatam, and others of the same kind. He travelled in Russia, was appointed Historical Painter to the Czar, and married a Russian princess. He also toured through Finland, Sweden, and Germany, accompanied Sir John Moore through the Corunna campaign, and wrote an account of his journeys. Later he visited the East, and published his travels. A water-colour drawing by Turner entitled "Babylon" was painted by that artist from a sketch made by Porter. He was knighted in 1813.

Little is known respecting Worthington, J. C. Denham, G. Samuel, and Thomas Underwood. Mention, however, is made of the last named in "Archives de l'Art Français, recueil de documents inédits relatifs à l'histoire des Arts en France, publié sous la direction de M. Anatole de Montaiglon," 1862, under the heading, "Deux Paysagistes Anglais, prisonniers de Guerre (1803-13). Lettres communiquées par M. le Baron de Girardot." It

appears that on returning from Italy in 1803 Underwood was taken prisoner in France. He painted for two summers at Ussé, near Tours; and in 1813 a passport was granted to him, with permission to exercise his talents in landscape painting at Roucy, in the department of Aisne. A foot-note states, "C'est un vrai nom de paysagiste de s'appeler M. Sous-Bois." The other artist to whom reference is made was M. Schmith (probably Smith, as he is stated to have been an Englishman), and it is recorded that he discovered the beauties of Fontainebleau prior to the foundation of the Barbizon and Marlotte schools.

Girtin toured in the north of England and Scotland in company with James Moore, and also visited other parts of England and Wales. He made many drawings of cathedrals and other ecclesiastical buildings, but he was more attracted by the grandeur of mountain and moorland scenery. About 1797 he painted a panorama of London, which was exhibited at Spring Gardens, and many of his original sketches for it are now in the British Museum. In November, 1801, he went to France for the benefit of his health, and returned to London in the spring of the following year, bringing with him many views of Paris, some of which he subsequently etched on soft ground; but the change led to no improvement in his health. After gradually failing, he died suddenly at his studio in the Strand on November 9, 1802, in his twenty-eighth year, and was buried in the churchyard of St. Paul's, Covent Garden.

Girtin, doubtless, commenced water-colour painting

by first laying in the cold greys in the manner of the topographical artists of his time; but both he and Turner soon abandoned this method, and sought to impart to their paintings the luminosity and true colours of nature with perfect clearness and transparency. It has, however, been asserted by a recent critic that Girtin made no attempt to reverse the traditional practice, the only difference being, that instead of using Indian ink he employed sepia or burnt sienna, although the writer also states that one of Girtin's late drawings is underpainted with washes of Indian ink, the local colour being put over the black in the traditional way; but W. H. Pyne, a water-colour painter himself, who was exhibiting at the Royal Academy during the same years as Girtin, and was probably well acquainted with his method of working, as Girtin was open-minded and made no secret of his technique, tells a different tale. In writing in *The Somerset House Gazette*, in 1823, under the pseudonym of Ephraim Hardcastle, he states that "this artist prepared his drawings on the same principle which had hitherto been confined to painting in oil, namely, with the local colour, and shadowing the same with the individual tint of its own shadow. Previous to the practice of Turner and Girtin, drawings were shadowed first entirely through, whatever their component parts—houses, castles, trees, mountains, fore-grounds, middle-grounds, and distances, all with black or grey, and these objects were afterwards stained or tinted, enriched and finished, as is now the custom to colour prints. It was this new practice, introduced by these distinguished artists,

KIRKSTALL ABBEY—EVENING

By Thomas Girtin

Size of original 12 × 20⅛ inches



that acquired for designs in water colour upon paper the title of paintings: a designation which many works of the existing school decidedly merit, as we lately beheld in the Exhibition of the Painters in Water Colours, where pictures of this class were displayed in gorgeous frames, bearing out in effect against the mass of glittering gold as powerfully as pictures in oil."

It was more than probable that the custom of the Royal Academy of hanging tinted drawings and oil paintings in juxtaposition first determined Girtin and Turner to break away from the grey under-painting in order to give more brilliancy to their works, to be subsequently followed by other water-colour painters, so that their drawings, when hung on the walls of an exhibition, might not be totally eclipsed by paintings executed in a more powerful medium.

Girtin had a partiality for painting in a low tone of colour, and many of his drawings, as "Kirkstall Abbey" (*see* Plate XV.), were executed on a rough wire-marked cartridge paper, which assisted in imparting to his works a largeness of manner and that gloomy grandeur so characteristic of his style.

Joseph Mallord William Turner, R.A., the son of a hairdresser at 26, Maiden Lane, Covent Garden, was born on April 23, 1775, and was consequently two months younger than Girtin. As a boy he received little or no general education, but developed artistic proclivities at an early age. He was taught drawing by Thomas Malton for a short time, and when fourteen years old he was sent to the Royal

Academy Schools. It is said that he first gained a means of livelihood by colouring engravings at Raphael Smith's establishment, where, as has already been stated, Turner probably met his comrade Thomas Girtin and his patron Dr. Thomas Monro. He also exhibited drawings for sale in the window of his father's shop, and washed in backgrounds to architectural drawings. The leisure hours in his early days were passed in sketching on the banks of the Thames with Girtin, and a result of these labours was that in 1790, when only fifteen, "A View of the Archbishop's Palace at Lambeth" was hung in the Royal Academy Exhibition. Shortly afterwards Turner, like many other artists, started to make tours about the country in order to draw cathedral churches, castles, and mansions for topographical works, which were so much in vogue at that time; and between 1790 and 1799, when he was elected an Associate of the Royal Academy, he exhibited forty-nine drawings ranging over twenty-six counties in England and Wales. The first engraving after one of his drawings appeared in *The Copper Plate Magazine* in 1794, and was followed by others in subsequent years up to 1798. In the next year he made a drawing for *The Oxford Almanac*, and continued at intervals to do so for ten years. Up to this time Turner worked at a studio in Hand Court, close to his father's abode; but he now moved to more commodious premises at 64, Harley Street, where he resided until 1811; in that year he built himself a house in Queen Anne Street, which became his residence for the rest of his life.



WALTHAM CROSS

By Joseph Mallord William Turner, R.A.

Size of original 10½ × 8¾ inches. Signed

PLATE XVI

WALTHAM CROSS

By Joseph Mallord William Turner, R.A.

Size of original 10¾ × 8¾ inches. Signed



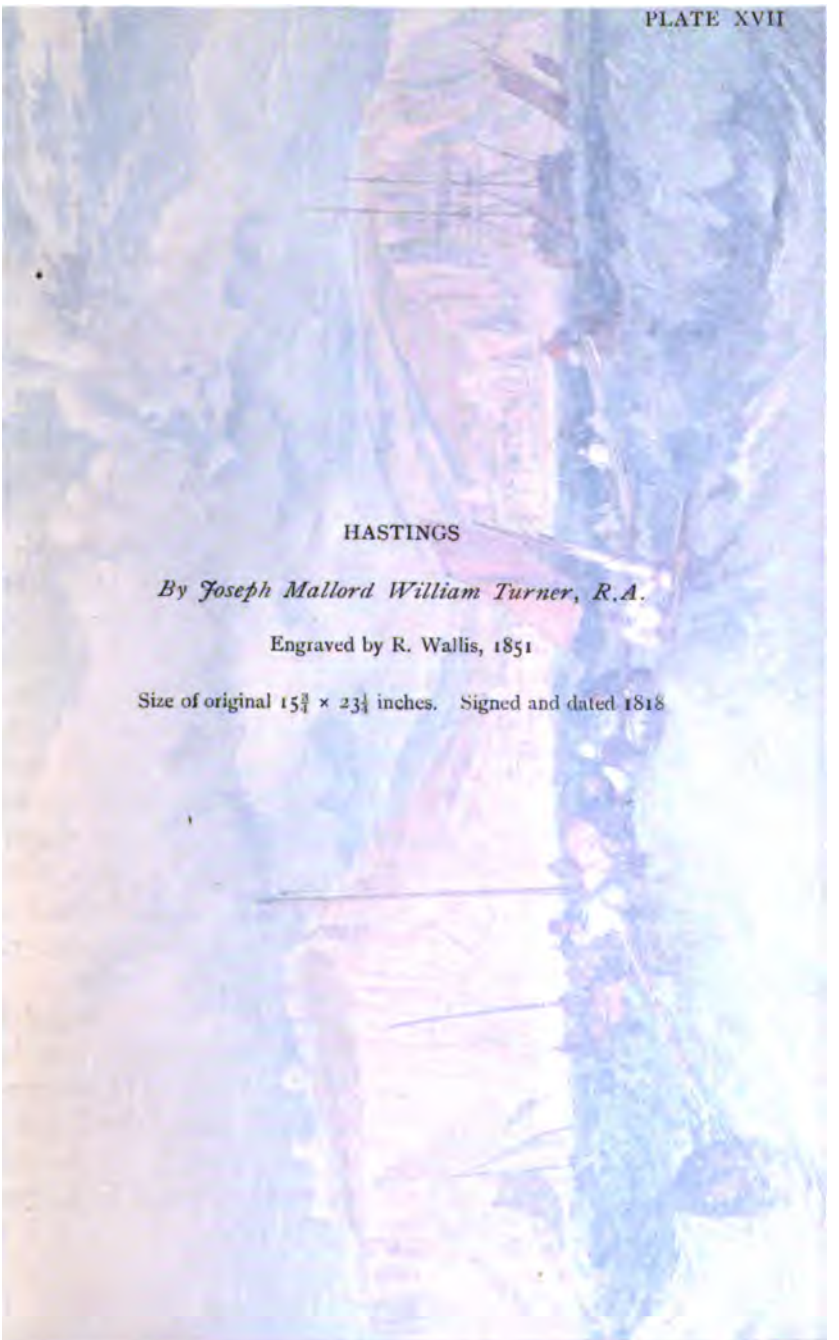
He lived for a time in the Upper Mall, Hammersmith, and at Twickenham.

In 1802 Turner, who had made a reputation as a painter in oil as well as water colour, became a full member of the Academy. In this year he first visited the Continent, and in 1803 exhibited six paintings of foreign scenes at the Academy. Although from this period he worked largely in oils, and most of the paintings which he exhibited at the Academy were in this medium, he was busily engaged in making drawings in water colour for his "Liber Studiorum," the first part of which appeared in 1807. The "Liber" consists of a series of plates executed from his drawings by etching and mezzotint. The drawings being completed by his own hand, he employed the best engravers of the day to translate them; at the same time he made additions and copious alterations on the proofs. Turner was stimulated to undertake this work in rivalry to Claude's "Liber Veritatis." Although it was issued in parts, which extended over twelve years, the publication was never completed. During this period he was engaged in making drawings for Cooke's "Southern Coast"; this work appeared in parts from 1814 until 1826, when he quarrelled with his publisher. Many other books were published with engravings after Turner's drawings, amongst which must be mentioned Whitaker's "History of Richmondshire," in 1823, with twenty plates; "The Rivers of England," in 1824, with sixteen plates; Turner's "England and Wales," issued in parts from 1827 till 1838, with ninety-four plates; "The Ports of England," with six mezzo-

tints by Lupton; Finden's "Illustrations of the Bible," with twenty-six plates; "Italy," a poem by Sam Rogers, in 1830, with twenty-five plates; "Rivers of France—The Annual Tours," with sixty plates, which appeared during the three years 1833–5; and a poem by Rogers, with thirty-three plates, Prose Works of Sir Walter Scott, with forty plates, and Poetical Works of Sir Walter Scott, with twenty-four plates—all three appearing in 1834.

In 1819 Turner first visited Italy, and, influenced by the nature and art of that country, began to exhibit a bolder scheme of colour. Previously his paintings were in subdued tones, but now they were executed in a light key of bright colours, the style with which his name is generally associated. From this date until about 1838 Turner painted his grandest oil pictures, many of which he exhibited at the Royal Academy. During this period he executed his finest paintings in water colour for the engravings in the numerous publications which have been mentioned. These works, which are now so highly prized, were not, however, seen by the public, for Turner rarely sent them for exhibition at the Academy, and, with the exception of a few oil paintings contributed to the British Institution, he showed his pictures at no other gallery.

Turner strove hard at his art all his life, and left behind him more works than any other artist, but he became a disappointed and miserly man. He allowed his house in Queen Anne Street, where he lived a solitary life with only a housekeeper, to fall into disrepair. William Callow narrates that when he visited



HASTINGS

By Joseph Mallord William Turner, R.A.

Engraved by R. Wallis, 1851

Size of original 15⅞ × 23¾ inches. Signed and dated 1818

PLATE XVII



Turner's studio as early as 1838 he was painfully shocked at its dilapidated state. The walls reeked with damp, and the paper hung down in strips, whilst many of his paintings lay on the floor in a cracked and damaged condition—in fact, the whole studio was in a state of chaos.

Towards the end of his life Turner became more and more eccentric and secretive. He possessed another residence, a small cottage facing the river at Chelsea, unknown to his friends, and passed himself off there under the name of Mr. Booth. Here he was found in a dying condition in a small attic on December 18, 1851, and he breathed his last on the following day.

According to his wish, Turner was buried in St. Paul's Cathedral, and £1,000 was expended on his monument. His will, with its numerous codicils, was so confused that it could not be decided what Turner intended should be done with all the money which he had saved. After a long litigation a compromise was effected, and the National Gallery acquired all his pictures and water-colour drawings found in his studio, paying several hundreds of pounds for them, and the Royal Academy received the sum of £20,000, with which the Turner Annuity Fund was founded, in accordance with his requests in his will.

Illustrations are given of Turner's three periods. The first, "Waltham Cross" (*see* Plate XVI.), was executed in his earliest style with slight tinted washes; a pencil study, made in 1794 from nature, upon which this drawing is based, is in the Turner Bequest at the National Gallery. On the back of it is written in Turner's handwriting: "Revd Thos Leman, Crescent,

Bath, 8g.," which is probably a note of the patron who commissioned the water-colour drawing, and the price to be paid for it. The second illustration, "Hastings" (*see* Plate XVII.), painted in 1818, shows his best or middle period; Turner afterwards made a replica in oils for Mr. Sheepshanks of this water-colour painting, with some alterations in the ships and boats; it now hangs in the Victoria and Albert Museum. The third, "The Lake of Thun" [1] (*see* Frontispiece, Plate XVIII.), is an example of his last period, when he had developed those bold schemes of colour which are more abstract and poetical than accurate or materialistic, and by many people this period is regarded to be the most individual of the great painter's life.

Another landscape painter who greatly influenced the water-colour art, although he worked principally in oils, was JOHN CONSTABLE, R.A. His ideals were totally opposed to those of Turner. Whilst the latter painted golden visions in bright fiery colours, and scenes so idealised as to render it often difficult to recognise the locality which they purport to represent, Constable was a realist, and delineated what he saw with the utmost fidelity, so much so that his effects are often cold and watery, causing Fuseli to ask for his umbrella, "as he was going to look at" Mr. Constable's pictures. He loved to paint the full foliage of

[1] This painting has been called "Pallanza, Lago Maggiore," but, by comparing it with "Ville de Thun—Switzerland" in the "Liber Studiorum," it is evident that Turner intended it for a view on this lake.

summer, with the sun high in the heavens, and skies with masses of breezy clouds. "His greatest peculiarity in the eyes of his critics arose more particularly from the habit he had adopted of painting *under the sun*—that glitter and sparkle of white lights on his foliage, which by those who had never observed nature, or had no eyes to read her aright, was nicknamed 'Constable's snow'—was laughed at as spotty, and ever treated with ridicule by those who loved the patina of brown pictures, and in whose eyes all freshness was a sin against both taste and truth."[1]

Constable was born at East Bergholt in Suffolk on June 11, 1776. His father, a wealthy miller, after sending his son to school at Lavenham and Dedham, intended that he should enter the Church, but as the son had no inclinations in that direction, he was placed in his father's business. He became acquainted with the village plumber and glazier, who painted landscapes, and with him young Constable went on sketching expeditions. Sir George Beaumont, who was accustomed to visit his mother at Dedham, was attracted by the youth's drawings; he gave him encouragement, and lent him some water-colour drawings to copy.

In 1795 Constable's parents were induced by Sir George to let their son study art in London. Four years later he became a student at the Royal Academy, where he exhibited his first work in 1802. Thus, unlike those of Turner and Girtin, Constable's talents for painting were not developed at an early

[1] See "A Century of Painters," by Richard and Samuel Redgrave.

age, nor were they fully appreciated by the members of the Royal Academy until comparatively late in his life, for he was not elected an Associate till 1819, and an Academician until ten years later, when he was fifty-three years old.

The neighbourhood around his native village had always great attractions for Constable, and many of the scenes in his paintings were from the valley of the river Stour. After his marriage he went to reside at Hampstead, and he resorted to the Heath for landscapes on many occasions. In 1824 "The Hay Wain" and another painting by Constable were exhibited at the Louvre, and for these he was awarded a gold medal by King Charles X. of France. The success he thus gained in Paris had a marked effect on his countrymen, and his reputation considerably increased. Constable died suddenly at his residence in Charlotte Street, Fitzroy Square, on April 1, 1837. He painted a few water-colour drawings in the old method of outline tinted with colour, but he frequently used this medium for making notes for his oil pictures. A large number of these sketches were presented to the Victoria and Albert Museum by his daughter, Miss Isabella Constable; they are executed in a broad and vigorous manner, as may be seen from the accompanying illustration (*see* Plate XIX.). His pencil drawings of trees are exceedingly interesting; in even his most hasty sketches in black and white there is always a sense of "light."

LANDSCAPE WITH A COTTAGE

By John Constable, R.A.

Size of original 5 × 8 inches

PLATE XIX



CHAPTER IV

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS

THE Foundling Hospital in Guilford Street, Russell Square, was erected in 1745, a few years after it had been incorporated by a charter; but as the income of the charity could not be expended upon decorations, many well-known artists of that day presented some of their pictures for the adornment of the principal apartments of the Hospital. Amongst the first contributions was a full-length portrait of its founder, Captain Coram, by Hogarth, and that artist's celebrated painting "The March to Finchley" also became the property of the Hospital through his generosity. The picture was sold by lottery; Hogarth gave the unsubscribed chances to the governors of that institution, including, as it afterwards proved, the lucky number. The collection was opened on view to visitors, and this novel spectacle was so great an attraction that the Hospital became a favourite resort of rank and fashion. The popularity of these pictures suggested to a group of artists the idea of holding a display of their works, and after one or two abortive attempts the first exhibition of pictures, sculpture, drawings, and engravings was opened to the public in the great

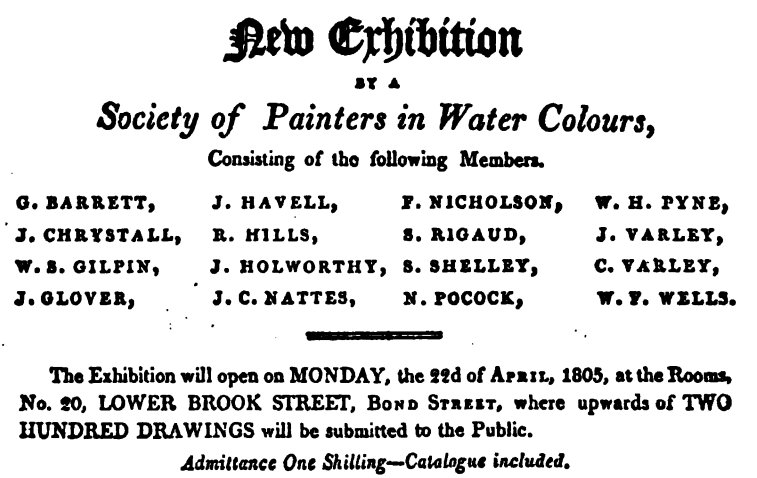
room of the Society for the Encouragement of Arts, Manufactures, and Commerce on April 21, 1760, the principal exhibitors being Reynolds, Paul Sandby, Richard Wilson, Mary Moser, and William Pars. Visitors were admitted gratis, the catalogues being sold at the price of sixpence to those who required them. The exhibition was a great success, and the public crowded the rooms; but owing to differences, this body, who styled themselves in the catalogue as "the present painters," broke up in the following year into two sections. The chief members, calling themselves "The Society of Artists of Great Britain," opened their exhibition in Spring Gardens, Charing Cross; whilst the others, amongst whom were William Pars, Dominic Serres, Alexander Cozens, and Richard Cosway, then a young man of about twenty years of age, remained at the rooms of the Society of Arts, and styled themselves "The Free Society of Artists." The former society held its exhibitions for seven years at Spring Gardens. Hogarth drew the frontispieces to the first two catalogues, and Dr. Johnson wrote a preface to the second. In 1767 it was incorporated by a royal charter, and after that year exhibitions were held from time to time in various galleries until 1791, when the society closed its doors owing to the want of public support. The Free Society had ceased to exist eight years previously for the same reason. The termination of these two societies was doubtless caused by the popularity of the Royal Academy, which had been founded in 1768.

Amongst the original members of the Royal

Academy there were a few artists who painted principally in water colours—namely, Paul and Thomas Sandby, George Barret, Sen., and Mary Moser; W. Pars and M. A. Rooker were amongst the first to be elected associate members, and before the end of the eighteenth century P. J. de Loutherbourg, Joseph Farington, John Webber, H. Fuseli, Francis Wheatley, Richard Westall, Sawrey Gilpin, and Turner, who were painters in water colours as well as in oils, had been admitted into the Academy. As, however, artists who worked only with water colours were excluded from receiving the honour of election to the Academy, and as their works were never placed, in their opinion, in prominent positions on the walls of the galleries, a feeling of discontent gradually arose amongst the water-colour painters, and a desire was created to establish an independent exhibition where their works might be seen to better advantage.

The first to project the formation of a new society was WILLIAM FREDERICK WELLS, who was born in London, and was first taught drawing by J. J. Barralet. He afterwards became a great friend of Turner, and first suggested to the great painter the idea of his "Liber Studiorum." About 1806 he was appointed Professor of Drawing at Addiscombe Military Academy, and held the post until his death, which occurred at Mitcham. As early as the first or second year of the nineteenth century Wells sent a printed letter to the principal artists practising in water colours; in it he disclaimed all antagonism and rivalry with the Royal Academy, and proposed that

they should unite in forming a separate society solely for the promotion of their own art. At first his efforts met with a lukewarm reception, but eventually he persuaded Samuel Shelley, Robert Hills, and W. H. Pyne to rally round him; and later W. Sawrey Gilpin, J. C. Nattes, F. Nicholson, N. Pocock, and John and Cornelius Varley joined the movement. Preliminary meetings were held at Shelley's house in George Street, Hanover Square, where matters were discussed; and on November 30, 1804, these ten artists met at the Stratford Coffee-house in Oxford Street, and united themselves into a body styled "The Society of Painters in Water Colours." Sawrey Gilpin was elected president, Shelley treasurer, and Hills secretary. Not long afterwards six more



New Exhibition

BY A

Society of Painters in Water Colours,

Consisting of the following Members.

G. BARRETT,	J. HAVELL,	F. NICHOLSON,	W. H. PYNE,
J. CHRYSTALL,	R. HILLS,	S. RIGAUD,	J. VARLEY,
W. S. GILPIN,	J. HOLWORTHY,	S. SHELLEY,	C. VARLEY,
J. GLOVER,	J. C. NATTES,	N. POCOCK,	W. F. WELLS.

The Exhibition will open on MONDAY, the 22d of APRIL, 1805, at the Rooms, No. 20, LOWER BROOK STREET, BOND STREET, where upwards of TWO HUNDRED DRAWINGS will be submitted to the Public.

Admittance One Shilling—Catalogue included.

J. Booth, Duke-St. Portland-Place.

Facsimile of the announcement of the first exhibition in 1805.

members were added to the society—viz. G. Barret, Jun., J. Cristall, J. Glover, W. Havell, J. Holworthy, and S. F. Rigaud, and the first exhibition was opened on April 22, 1805, in a room built by Vandergucht, at 20, Lower Brook Street. The exhibition consisted mainly of topographical drawings in outline with grey tints and washes of colour, and a few figure subjects by Shelley and Rigaud to relieve the monotony. It surpassed all the expectations of the projectors, and attracted a large number of visitors, the rooms being crowded daily by lovers of art and people of influence and fashion; and during the seven weeks it was open to the public nearly twelve thousand persons paid for admission. Besides, what was more satisfactory to the promoters was that it became an excellent market for the sale of drawings to the public—an experience which the water-colour artists had not hitherto enjoyed. After all expenses had been paid, there was a surplus of nearly £272, which was divided into shares according to the value set upon their works by the respective artists. This arrangement was in accordance with a rule originally laid down. The wisdom of such a proceeding was decidedly doubtful, and it subsequently led, as might be expected, to disagreements amongst the members of the society.

At the first anniversary meeting of the members held on November 30 it was decided to increase the number of contributors to the exhibitions by adding a new class, styled "Fellow Members," a title afterwards altered to "Associate Members." They were not to exceed sixteen, and from this body additional

members were to be chosen, not exceeding two yearly, until a maximum of twenty was reached. At the next meeting the following fellow members were elected: Anne Frances Byrne, John James Chalon, William Delamotte, Robert Freebairn, Paul Sandby Munn, Ramsay Richard Reinagle, John "Warwick" Smith, Francis Stevens, and John Thurston.

Early in the year 1806 W. Sawrey Gilpin, having been appointed Drawing Master to the Royal Military College at Great Marlow, resigned the post of president, and Frederick Wells was chosen in his place. The second exhibition was equally successful as the first, and there was a substantial surplus for division; but the principle of the apportionment had already begun to be criticised, and it was considered that Shelley was not entitled to a full share of the profits on the large number of portraits which he exhibited. In consequence Shelley resigned the treasurership, and his place was filled by Reinagle.

In 1807 Thomas Heaphy and Augustus Pugin were elected associates, and the third exhibition was opened at 118, Pall Mall, in rooms which had been previously used by the Royal Academy. Success still attended the exhibition, and the dividend was larger than ever. Unfortunately, Nattes, in order to obtain a greater share, exhibited some drawings by others under his own name, and he was expelled from the society in consequence. At the anniversary meeting J. Glover was elected president in the place of Wells, who had resigned the post, and Heaphy and Chalon were made full members.

In the next year, as the rooms in Pall Mall were

reported to be in a dangerous condition, the society was compelled to find other quarters for its exhibition, and galleries were secured at 16, Old Bond Street, opposite Stafford Street. In "Microcosm of London," published by Ackermann in 1808, there is an interesting coloured aquatint of the exhibition in these rooms, executed by Pugin, with the figures introduced by Rowlandson. At the annual meeting Reinagle was elected to the post of president instead of Glover, and J. A. Atkinson and William Turner "of Oxford," who had been elected associates earlier in the year, were made full members.

The society only remained at Old Bond Street for one year, and again shifted their quarters to the rooms in Spring Gardens, where the Incorporated Society of Artists had for some time held their exhibitions. They remained for eleven years in Spring Gardens; the first three exhibitions held there met with great success, the numbers of visitors increased, and the surpluses to be divided amongst the members were larger than any of the previous amounts. Some rising water-colour painters were also added to the ranks of the society.

In 1809 T. Uwins, W. Payne, E. Dorrell, and C. Wild, and in the following year Frederick Nash, Peter De Wint, Copley Fielding, W. Westall, and W. Scott were made associates; whilst in 1812 David Cox, Luke Clennell, and Charles Barber were elected to the society. In this year, however, there was a sudden turn in the tide of the prosperity of the society; the renewal of the war with France had limited the resources of the public, the general

depression of the times reacted on the exhibition, and there was but a small profit to be divided amongst the members. Anticipating further disaster, a meeting was held at Robert Hill's house to discuss the future of the society. It was first proposed that the scope of the exhibition should be extended so as to include all painters in water colours, but this proposal was rejected. It was next moved that members should be allowed to send oil paintings as well as water-colour drawings, and this motion was carried by a small majority; and at a subsequent meeting held at Glover's house in Montagu Square the motion was confirmed, but only by the casting vote of the chairman. Four days later another meeting was held, at which this decision to admit oil paintings was rescinded, and it was resolved to dissolve the society. A final meeting took place at the residence of the secretary, Robert Hills. The chair was taken by R. Havell, and the following resolution was carried: "That the Society, having found it impracticable to form another Exhibition of Water Colour Paintings only, do consider itself dissolved this night."

There was much division of opinion in this determination, and a number of the members had already met before the extinction of the society, and determined to carry it on under the proposed scheme of the admission of oil paintings. At a subsequent meeting at the residence of John Glover, who had taken up oil painting and whose persistence in advocating the change in the conditions of the society had been the chief cause of its downfall, the members present—amongst them being George Barret, David

PLATE XX

DEER IN A LANDSCAPE

By George Barret, Jun.

The animals by ROBERT HILLS

Size of original 10⅝ × 17¼ inches

PLATE XX

DEER IN A LANDSCAPE

By George Morrel, Jun.

The animals by Robert Hills

Size of original 10⅝ × 17¾ inches



Cox, Joshua Cristall, Copley Fielding, William Havell, John Linnell, F. Nicholson, John Smith, William Turner, Thomas Uwins, and John Varley—constituted themselves the "Society of Painters in Oil and Water Colours." It was decided that the body should consist of twenty members, and that a certain number of other artists should be invited to contribute to the exhibitions. Francis Nicholson was elected president, and John Smith secretary. The new society obtained possession of the lease of the premises in Spring Gardens; they there, in 1813, opened their exhibition, which was styled "The Ninth," and the only difference in the catalogue was the addition of the words "Oil and" before "Water Colours" on the title-page. The two classes were not even distinguished in the catalogue, so it is impossible to identify the water-colour from the oil paintings.

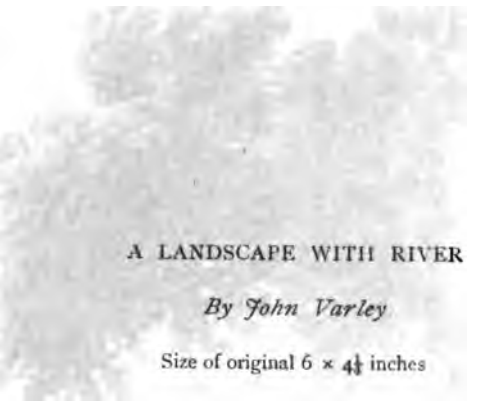
Under these conditions the exhibitions were held annually for the next eight years in Spring Gardens with varying success. In 1813 John Smith succeeded Nicholson as president, the latter retiring from the society. Other members who became presidents during the period were J. Glover, J. Cristall, and G. F. Robson.

After the close of the exhibition of 1820 it was found necessary to remove to other premises, as the lease of those at Spring Gardens had expired and the buildings were about to be pulled down. A new home was found in the Egyptian Hall, Piccadilly. In this year there was another crisis in the society, and it was decided to abandon oil paintings and to revert to the old title of "Society of Painters in

Water Colours"; it was further resolved also to re-establish the associate exhibitors, and lady artists, to be called members, were to have the rights of associates, being subject to no expense nor trouble in connection with the business of the society. The reason for this change was given in the catalogue of the first exhibition held in the Egyptian Hall; it was as follows: "The lease of the Rooms at Spring Gardens, lately occupied by the Society of Painters in Water Colours, having expired, and their new Exhibition Room being less spacious than the former, they have taken the opportunity to revert to the original plan on which the Society was established in 1804, by confining their exhibitions to works executed by the members of the Society and in WATER COLOURS ONLY."

The next exhibition in the following year was also held at the Egyptian Galleries; but, as neither of these two ventures met with much success, the necessity of obtaining more commodious rooms was fully realised. Eventually the society obtained a lease of the premises in Pall Mall East in December, 1822, and in the spring of the following year the first exhibition was held in these galleries, which have ever since been the permanent home of the society.

A short account must be given of the principal men who had guided the society through the early years of its precarious existence. Of the ten founders, mention has already been made of W. F. Wells, at whose instigation a movement was made in starting the society. The first president, WILLIAM SAWREY GILPIN, came from an artistic family, as both his



A LANDSCAPE WITH RIVER

By John Varley

Size of original 6 × 4¼ inches

PLATE XXI

A LANDSCAPE WITH RIVER

By John Varley

Size of original 6 × 4¼ inches



father, Sawrey Gilpin, R.A., and his uncle, the Rev. William Gilpin, were both painters of repute; but he himself was more successful as a teacher, and was for some years Drawing Master at the Military College at Great Marlow, and afterwards at Sandhurst. SAMUEL SHELLEY, the society's first treasurer, painted some figure subjects in water colours, such as "Memory gathering the Flowers mown down by Time," shown at the first exhibition, and now in the Victoria and Albert Museum, but is better known by his portraits and poetic subjects in miniature, which are very elegant and highly finished. ROBERT HILLS, who held the post of secretary for the first eight years, was a painter of animals, which he sometimes added to landscapes by other artists; an example of this is shown in the illustration "Deer in a Landscape" (*see* Plate XX.), the latter being painted by George Barret, Jun. Hills also executed a large number of etchings of animals, of which more than twelve hundred are in the British Museum. WILLIAM HENRY PYNE was a landscape painter, but made his reputation chiefly as an author; he published numerous works, including "Microcosm of Great Britain," and *The Somerset House Gazette*; he edited the latter under the pseudonym of Ephraim Hardcastle. FRANCIS NICHOLSON was also a landscape painter, and his favourite subjects were rushing streams and waterfalls; he also executed some seascapes with shipwrecks. He became president of the society in 1812, and continued to hold the post for another year after the reconstitution.

Of the ten men, however, who started the society,

the name of JOHN VARLEY stands out beyond the others. He was born at Hackney on August 17, 1778. His father, an accomplished man of scientific attainments, discouraged his son's love of art, apprenticed him to a silversmith, and later placed him with a law stationer. Subsequently, however, Varley obtained employment with a portrait painter in Holborn, and studied under J. C. Barrow, a teacher of drawing, from about 1794. Varley was one of the young artists patronised by Dr. Monro. After visiting Peterborough with Barrow, he exhibited a view of Peterborough Cathedral at the Royal Academy in 1798. About this time, too, he paid his first visit to Wales. His style is broad and simple, deriving great freshness from pure tints and facility of treatment (*see* Plate XXI.). Varley published works on drawing, perspective, and astrology, and had a considerable reputation as an art teacher, numbering among his pupils Turner of Oxford, David Cox, John Linnell, and Mulready, who married his sister; but his life ended in poverty on November 17, 1842. Altogether he contributed more than seven hundred paintings to the "Old Society," and he greatly aided it during its early period by sending an average of about forty drawings annually to the exhibitions.

CORNELIUS VARLEY, a younger brother of John, inherited from his father a taste for science, and was at first placed under his uncle, a maker of scientific instruments, but about 1800 he quitted him to join his brother in studying art. He eventually obtained a good practice as a teacher of drawing. His

A DISTANT VIEW OF WINDSOR CASTLE

By John Glover

Size of original 16¾ × 24¼ inches

PLATE XXII



paintings were chiefly landscapes, with architecture and groups of figures. He continued his scientific pursuits throughout his life, and improved the microscope and the camera lucida, and invented a graphic telescope. He died at Highbury on October 2, 1873, at the age of ninety-two, being the last survivor of the original members of the "Old Society."

Of the six artists who joined the society before the opening of the first exhibition, George Barret, Jun., Joshua Cristall, John Glover, and William Havell greatly added to its strength, and they all eventually became noted water-colour painters.

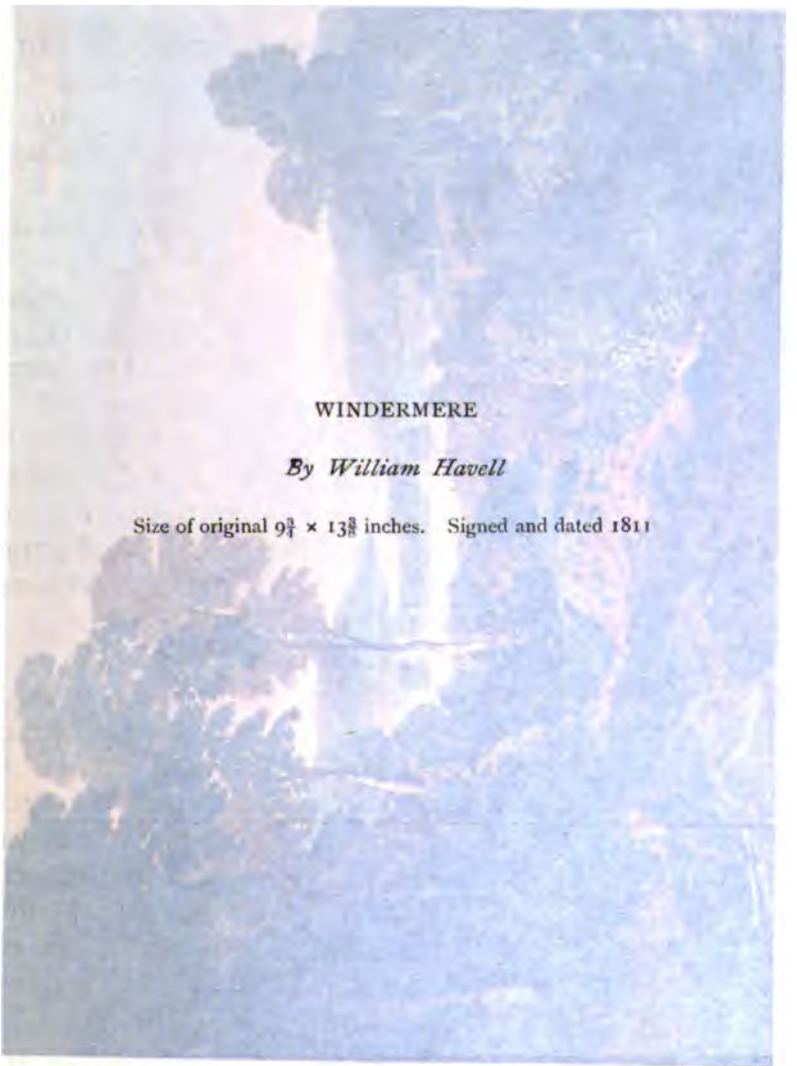
GEORGE BARRET, JUN., was born in London in 1767, or early in 1768. He began life under great difficulties, as his father, George Barret, Sen., R.A., died and left the family destitute whilst he was still a youth. By perseverance he became known as an artist of a poetic temperament, and in later life his classical compositions were painted in a broad and simple manner. His friend Robert Hills sometimes added animals to his paintings (*see* Plate XX., "Deer in a Landscape"). Barret was treasurer to the "Old Society" in 1812–13, and again in 1815–16, and nearly six hundred of his works appeared at its exhibitions. In 1840, shortly before his death, he published the "Theory and Practice of Water-colour Painting."

JOSHUA CRISTALL was the son of a master of a small trading vessel, who opposed his love of art, and apprenticed him to a china dealer in Aldgate; but, secretly assisted by his mother, the youth was enabled to practise painting, and became a china painter at

Turner's manufactory near Broseley. On returning to London he was befriended, like many other young artists, by Dr. Monro. In early years his subjects were mainly classical figures with landscapes, but he afterwards painted *genre* and rustic groups. He became president of the society in 1815–16 and 1818–19, and treasurer in 1819–20, and was again president from 1820 till 1831.

JOHN GLOVER, the son of a small farmer, was born at Houghton-on-the-Hill, Leicestershire, in 1767. He was self-taught in art, and painted landscapes both in water colours and oil (*see* Plate XXII., "A Distant View of Windsor Castle"). He became president of the society in the years 1807–8 and 1814–15. Two years later he left the "Old Society"; in 1824 helped to found the Society of British Artists, and exhibited there until 1830. In the following year he suddenly departed for Australia, and took up his abode in the Swan River Settlement, where he continued to follow his profession. He died at Launceston, Tasmania, in 1849.

WILLIAM HAVELL, the son of a drawing master, was born at Reading in 1782, and was the youngest of the sixteen artists who contributed to the first exhibition, being only twenty-three years of age at the time. He painted landscapes in oil and water colours (*see* Plate XXIII.). He retired from the society about 1814, and two years later he was appointed artist to Lord Amherst's embassy to China, but soon after his arrival there he resigned his post and went to India, where he practised portrait painting. In 1827 he rejoined the "Old Society," but retired again



WINDERMERE

By William Havell

Size of original $9\frac{3}{4}$ × $13\frac{3}{8}$ inches. Signed and dated 1811



in 1829, during which period he lived in Italy. He died at Kensington on December 16, 1857.

Amongst the artists who joined the "Old Society" after its foundation, R. R. Reinagle, W. Delamotte, G. F. Robson, and J. D. Harding contributed to the advancement of water-colour painting.

RAMSAY RICHARD REINAGLE, R.A., the son of Philip Reinagle, R.A., was born in 1775. He studied art under his father, and became a painter both in oils and water colours. He was elected an associate of the "Old Society" in 1805, and a full member in the next year, and was president from 1808–12. He afterwards joined the Royal Academy, but was called upon to resign in 1848 because he had sent in a picture for exhibition which was not entirely his own work. He died at Chelsea in 1862.

WILLIAM DELAMOTTE, born at Weymouth in 1775, studied at the Royal Academy, and under Benjamin West; his early works were in the style of Girtin. He was appointed drawing master in 1803 at the Military College at Great Marlow, and became an associate of the "Old Society" in 1805, but resigned in 1808. He resided for many years at Oxford where he died in 1863.

GEORGE FENNEL ROBSON, the son of a wine merchant, was born at Durham in 1788. He came to London at an early age, and became a member of the "Old Society" in 1813, and its president in 1819. His landscape paintings, of which he exhibited over six hundred at the society's galleries, were treated with considerable breadth and grandeur of composition. He died in London in 1833, having been

taken ill on a steamer whilst voyaging to the North, and was buried at Durham.

JAMES DUFFIELD HARDING was born at Deptford in 1797. After receiving some lessons from S. Prout he was placed under John Pye the engraver. He became an associate of the "Old Society" in 1820, and a member in the following year. Harding excelled as a lithographer, and executed a set of lithographs entitled "Sketches at Home and Abroad" in 1836; he also published several books on instruction in art. He died at Barnes in 1863.

CHAPTER V

THE ASSOCIATED ARTISTS IN WATER COLOURS

THE success with which the annual exhibitions of the Old Water Colour Society met in the early years of its existence doubtless stimulated other water-colour painters, who were unable to obtain admission into that close body, to endeavour to bring their own works before the public by similar exhibitions. On June 24, 1807, a preliminary meeting of ten artists was held at the Thatched House Tavern, Great St. James's Street, at which "the state of the arts and the probable benefits that might result from a new establishment in London, having for its principal object an exhibition of the works of Painters in Water Colours, were taken into consideration," and it was resolved that "such an establishment would be likely to prove advantageous to the individuals and agreeable to the Public." These artists were W. J. Bennett, H. Pierce Bone, James Green, Hüet Villiers, J. la Porte, Andrew Robertson, W. J. Thomson, W. H. Watts, H. W. Williams, and W. Wood. The last named, a miniature painter, was in the chair.

At the second meeting, held on July 1 at the same tavern, the ten again met and founded a society which was called the "New Society of Painters in

Miniature and Water Colours, instituted in London." Subsequent meetings were held at Brunet's Hotel, Leicester Square, when the laws and regulations by which the society was to be governed were drawn up. Some of them are worthy of being quoted, as they show the somewhat quaint views of the organisers of these early exhibitions. One of the first resolutions was as follows: "Although works of imagination should be considered as the basis of the intended Exhibition, the Society are of opinion that Portraits will increase its attractions and are therefore proper to be admitted." There was no idea of limiting the number of works a member might send for exhibition, for it was decided that "each member is to furnish five original subjects *at least*, of which or any greater number, two-thirds may consist of Portraits, but the remainder must be works of imagination." There appears to have been no commission charged for the sale of pictures, for one of the rules was that "the artists who may exhibit with the members of the society will have an equal opportunity of selling their works free of expense." The hanging committee were evidently desirous of consulting the wishes of the exhibitors, for every picture and drawing had to have affixed to the back of it, in addition to the name of the artist, "a conspicuous number, taking the first for the work which he may be most desirous of showing to advantage, and preserving the gradation of rank they may acquire in his own opinion throughout the list." It was agreed that lady artists should be eligible for election as members, but they were not to be allowed to attend the meetings of the society. A

resolution, however, was subsequently passed permitting female members of the society to vote by proxy, such vote being clearly expressed in writing. This right was duly exercised, for on August 22, 1808, Mrs. Green wrote giving her vote for the election of J. Clarendon Smith and Peter De Wint as members.

At these meetings the following additional members were elected: Alfred Chalon, Mrs. James Green, Miss Emma Smith, H. Barnard Chalon (who resigned in November of the same year), Andrew Wilson, and Samuel Owen. William Wood was elected president, James Green, a portrait painter, treasurer, and Andrew Robertson, the miniature painter, secretary. The following agreement was also drawn up, and signed by the members: "We, whose names are undersigned, being members of the Society of Painters in Water Colours instituted on July 1, 1807, and for the government of which several Rules and Orders have been establish'd, do hereby collectively and individually express our assent to them up to the dates accompanying our respective signatures, and do also hereby record our submission to the penalties of the ninth article of the sixth meeting should we neglect to comply with those laws which may hereafter be exacted by the Society." The ninth article of the sixth meeting was as follows: "That should any member refuse or neglect to comply with the decisions of the Society, regularly confirmed, agreeably to the sixth article of the second meeting, he or she shall be considered as having quitted the Society and forfeiting all claims upon it." All the members already mentioned signed the document,

and in addition the following, subsequently elected, annexed their signatures—viz. John Papworth, an architect, William Westall, James Holmes, Frederick Nash, and Peter De Wint, the last three signing on February 8, 1809.

The first exhibition was opened on April 25, 1808, at 20, Lower Brook Street, Grosvenor Square, in the same rooms in which the "Old Society" had held its first exhibition three years previously. The name of the society was finally designated as "The Associated Artists in Water Colours," and two hundred and seventy-three works were shown by the eighteen members and by eighteen exhibitors who were invited to contribute drawings. Amongst the latter were Peter De Wint, L. Francia, and J. Clarendon Smith.

The society was anxious to be on good terms with their fellow-artists, for they presented tickets of free admission to the exhibition to all the members of the Royal Academy, the officers and governors of the British Institution, and the members of the Old Water Colour Society; but the last-named society did not reciprocate the kindly feeling, for R. Hills wrote: "I beg to express my acknowledgments to the gentlemen comprising the Society of Associated Artists in Water Colours for the ticket of admission with which they have complimented me. The reasons which I stated when I had the pleasure of seeing you in Gerrard Street will I trust be considered sufficient apology for declining to accept it"; whilst S. Rigaud begged to be excused making use of it, giving for his reason that "he thinks they ought to

have full reward for their labours"; and T. Heaphy declined to accept the ticket because "the laws of the Society of P. W. C. do not allow the compliment to be return'd."

The exhibition met with considerable success. The receipts for admission amounted to £231 11s., the sale of catalogues produced £60, and with the subscriptions of the members (which were four guineas each) a surplus was shown of £13. The following introduction was inserted in the catalogue: "The members of this Society think it proper to state that in forming the present exhibition they were not influenced by any sentiment of hostility or opposition to the Society which originated a few years ago under a similar appellation. The rapid advance which this class of Art had made; its powers of reaching greater excellence, if judiciously employed; and the propriety of separating Drawings and Pictures in Water Colours from the immediate contact of those produced with other materials;—the same opinions, the same feelings led to the association of the artists who now for the first time (as a distinct body) submit their works to the public inspection. Some works by other artists, who could not join the Society in its infancy, have also been admitted to whose merits the Committee were anxious to do justice in their arrangement. . . . The Society will listen with respectful deference to the public opinion; and repeat or withdraw their pretensions accordingly."

The second exhibition was held in the following year, 1809, at 101, New Bond Street. Andrew

Robertson had in the meanwhile resigned the secretaryship, and his place was taken by John Papworth; and Peter De Wint and F. Nash had been elected members. The secretary and treasurer waited on Benjamin West, who was then president of the Royal Academy, to request the honour of his presence at the private view on April 22, and his company to dine with the society at the Portland Coffee-house in Great Portland Street on the same day at five o'clock precisely. West duly accepted the invitation, and at the dinner the following toast was drunk, "The Father of Arts, the President of the Royal Academy," and he was thanked for the honour he had done the society by his presence at the table. Although the exhibition was successful, there were signs of internal troubles amongst the members, as may be gathered from the following extracts from a letter dated June 22, 1809, to the secretary from Andrew Wilson, the landscape painter, who was at that time Drawing Master at Sandhurst Military College:

"DEAR SIR—

"I consider Mr. De Wint's motion of such importance to the Society that it ought in my opinion to form the basis of our proceedings in regard to another exhibition; from a full conviction that a great number of drawings is the only mode by which we can engage the attention of the Public. If fifteen members agree to do twelve drawings each and as many more as they may have it in their power to contribute I have no doubt of our success. . . . In

the next place how are the affairs of the Society to be conducted? for on this much depends; is the same worthy and indefatigable gentleman to continue in the chair? but on this I shall not enlarge having only deemed it necessary to hint at circumstances on which I feel desirous of knowing the sentiments of the Society before I took on myself an obligation of such importance.

"I am, dear sir, with much esteem, yours truly,

"ANDREW WILSON."

The result was that in 1810 David Cox became president, and Andrew Wilson the secretary. The exhibition in this year was held at 16, Old Bond Street, where the "Old Society" was quartered in 1808. The names of J. S. Cotman and of Samuel Prout appeared in the catalogue as exhibitors, and the title of the society was changed to "Associated *Painters* in Water Colours."

In 1811 further changes were made. H. Richter became president, W. J. Bennett treasurer, and L. Francia secretary. There were already evidences of financial difficulties, for the price of the catalogue, which had hitherto been sixpence, was raised to one shilling, and an explanatory note was inserted stating that "the expenses, owing to the situation, exceed those incurred by any other body of artists in the United Kingdom. They have, therefore, ventured to add to the price of their Catalogue as a trifling means of lessening their expense."

The fifth and last exhibition was held at the rooms in Old Bond Street in 1812, the same year

in which the "Old Society" found themselves in difficulties, and as it did not meet with the success which was anticipated, the Associated Painters in Water Colours ultimately disbanded.

In 1814, owing doubtless to the collapse of the Associated Society, and to the admission of oil paintings to the exhibitions of the "Old Society," which had caused many of its members to secede from it, an enterprising individual, named William Laxton, seized the opportunity of holding an Exhibition of Paintings in Water Colours at his Public Room, 23, New Bond Street. He issued invitations to the artists of the United Kingdom, and was successful in procuring works from Samuel Prout, L. Francia, F. Nicholson (who had retired from the presidentship of the "Old Society"), G. F. Robson, F. Nash, John Martin, William Etty, and others. The exhibition, which was opened on the first Saturday in February, was on the same lines as those of the "Old Society," even the catalogue being produced in a similar style. It was announced that it was unconnected with any society or establishment whatever, the only motive being that of introducing artists' works to public estimation at a period when no other exhibition of a like description was open. This exhibition, however, was not solely confined to water colours, as an apology was inserted in the catalogue for placing an oil painting of the old school over the door, the space being too elevated for a subject in water colours.

Another exhibition was held in the same gallery in the following year, but Mr. Laxton evidently found a difficulty in obtaining sufficient water-colour

LE PONT NEUF, PARIS

By Henry Edridge, A.R.A.

Size of original 13½ × 19¼ inches



paintings to cover the walls, for the exhibition, which was opened on May 3, was announced as being that of Oil and Water Colours, and the following note was inserted in the catalogue: "An unique Exhibition of performances in Water Colours only being the original intention of this Institution, an apology for introducing other works may appear necessary. From some cause, which is not attempted to be determined, a sufficient number of works did not arrive within the time limited to form a respectable Exhibition ; being thus diverted from the original intention the manager trusts the introduction of works in oil with a few Old Masters will not be considered an intrusion." The exhibition was consequently of a very mixed character, containing, as it did, old masters by Rubens, Murillo, and Carracci, modern oil paintings by Wilson, Gainsborough, and Morland, and water colours by S. Prout, J. D. Harding, F. Nicholson, John Martin, F. Nash, and others.

This enterprise apparently did not meet with success, for in spite of Mr. Laxton having announced that he looked with confidence for the period when he should be enabled to gratify the public by the fulfilment of his original intention of holding exhibitions of paintings in water colour only, and begged leave to inform artists that their works will be received for exhibition between April 1 and 14 in each succeeding year, no further exhibition appears to have been held at 23, New Bond Street.

CHAPTER VI

COTMAN, DE WINT, COX, AND CONTEMPORARIES

In the introduction to the catalogue of the exhibition of the "Old Society" held in 1821, it is stated that "Painting in Water Colours may justly be regarded as a new art, and in its present application the invention of British Artists; considerations which ought to have some influence on its public estimation and encouragement. Within a few years the materials employed in this species of painting, and the manner of using them, have been equally improved, by new chemical discoveries, and successful innovations on the old methods of practice. The feeble-tinted drawings formerly supposed to be the utmost efforts of this art have been succeeded by pictures not inferior in power to oil paintings, and equal in delicacy of tint and purity and airiness of tone." It will be well to take into consideration the men who had been chiefly instrumental in bringing about this development of water-colour art, to cause it to become "not inferior in power to oil paintings." Girtin had been dead for many years; but Turner had entered his best period, and was greatly influencing the minds of others. Amongst those who were doubtless influenced by him, and whose names will

L'INSTITUT, PARIS

By Richard Parkes Bonington

Size of original 8 × 6¾ inches



always be associated with the progress of the art at this period, were H. Edridge, A.R.A., R. P. Bonington, J. S. Cotman, P. De Wint, S. Prout, D. Cox, Copley Fielding, and W. H. Hunt. All these artists—who, with the exception of Bonington, had been born in the eighteenth century—had thrown on one side the restraints of the old tinted system; each in his own peculiar style had given freedom and brilliancy to water-colour painting, and, with the exception of the two first named, they all became members of the "Old Society."

HENRY EDRIDGE, A.R.A., was born at Paddington in 1769. After serving an apprenticeship with William Pether, the mezzotint engraver, he became a student of the Royal Academy Schools, where he won the silver medal, and attracted the notice of Reynolds, who allowed him to copy his pictures in miniature. For some time he worked as a miniature painter, at first on ivory, somewhat in the manner of Cosway, and afterwards he drew portraits in pencil, slightly tinting the faces with water colour. Edridge subsequently became a friend of Thomas Hearne—there is a portrait in pencil of Hearne in the Victoria and Albert Museum by Edridge, dated 1800—and from him he acquired the art of painting landscapes. During the years 1817 and 1819 Edridge visited France, and made studies in Paris and in towns in Normandy, from which he produced water-colour paintings. "Pont Neuf, Paris" (*see* Plate XXIV.), was executed from a sketch made during his first tour, and bears the date 1817; the sketch and the finished painting are both in the Victoria and Albert Museum.

In 1820 Edridge was elected an Associate of the Royal Academy; but he did not live long to enjoy the honour conferred upon him, as he died early in the following year, and was buried beside his friend Hearne, in Bushey churchyard. Edridge's early landscapes were mostly rural scenes with rustic buildings, whilst his French paintings were principally of an architectural character.

RICHARD PARKES BONINGTON was born at the village of Arnold, near Nottingham, in 1801. His father, who was for a time governor of the county gaol at Nottingham, subsequently attempted to gain a livelihood by painting portraits, and took his family to Paris in 1816. Here young Bonington studied at the Louvre and at the "Institut" (*see* Plate XXV.); he also worked under Baron Gros, and received some instruction at Calais from Louis Francia, who had returned from London to his native town.

About 1824 Bonington commenced painting in oils, and in 1826 he sent two paintings of French coast scenery for exhibition at the British Institution. They attracted so much attention in London that he contributed four pictures to the Royal Academy in the two following years. His career, however, was cut short, for he was seized with rapid consumption, from which he died in the spring of 1828, and was buried in St. James's Church, Pentonville.

Bonington made one visit to Italy, but his pictures were almost exclusively painted in France, where his landscapes, like those of Constable, exercised considerable influence on French painting. It is stated that he was the first to show the French the capabilities of

PLATE XXVI

A LANDSCAPE WITH RIVER

By John Sell Cotman

Size of original $8\frac{3}{8}$ × $12\frac{3}{8}$ inches. Signed



water colours. He practised lithography, and produced views of Rouen, Caen, Evreux, Gisors, and other towns in Normandy. Bonington evidently visited Scotland probably shortly before his death, as Messrs. Colnaghi published in 1829 a series of "Scotch sketches drawn on the stone by the late R. P. Bonington."

JOHN SELL COTMAN, born at Norwich on May 16, 1782, was the son of a silk mercer. After assisting for a time in his father's business, he came to London about 1800 to study art, and was one of the young painters who were befriended by Dr. Monro. Later, he returned to Norwich, and became the secretary to the Norwich Society of Artists, which was founded by John Crome and others in 1803; and when "Old Crome" became president, in 1810, Cotman was appointed vice-president, and in the following year he himself became the president. He painted both in oils and water colours, and also etched architectural subjects; he published by subscription several volumes of etchings of ancient buildings, chiefly in Norfolk, and after three visits to Normandy he produced, in conjunction with Dawson Turner, "Architectural Antiquities of Normandy." In spite of the excellence of his work the public refused to appreciate it, and he lived for some years with his wife and family at Great Yarmouth in considerable poverty, eking out a gloomy existence by giving drawing lessons.

In 1834, by the aid of his friend William Turner, he was appointed drawing master at King's College School, and he removed to London, where he died on July 28, 1842. Cotman was a member of the short-lived Society of Associated Artists in Water Colours

during the year 1810; and it was not until 1825 he was elected an associate of the "Old Society." His landscapes were executed with great freedom and directness, as may be seen from the illustration of his "Landscape with River" (*see* Plate XXVI.) in the Victoria and Albert Museum; he also painted seascapes. His two sons, Miles Edmund and John Joseph Cotman, both followed their father's profession, and the former succeeded him as drawing master at King's College School.

JOHN CROME, known as "Old Crome," painted principally in oils, but also produced some water-colour paintings and etchings. He was the founder of the Society of Artists at Norwich, where he was born in a public house on December 22, 1768. He was the son of a journeyman weaver, and at the age of twelve became errand-boy to a Norwich physician; afterwards he was apprenticed to a sign painter named Frank Whistler; and by associating himself with Ladbrooke, whose age and tastes were similar, became an artist. At the expiration of his apprenticeship he came to London, and was patronised by Sir William Beechey, in whose studio he worked; later he returned to Norwich, and gradually acquired considerable local celebrity. He continued to reside there until his death in 1821.

PETER DE WINT was a descendant of an old and wealthy merchant family of Amsterdam; his father, a doctor, was born at New York, but practised at Stone, in Staffordshire, where the son was born on January 21, 1784. In 1802 he was placed under John Raphael Smith, the engraver, and here he became a fellow-pupil and life-long friend of William Hilton, R.A.,

LANDSCAPE

By Peter De Wint

Size of original $7\frac{1}{2}$ × 14 inches

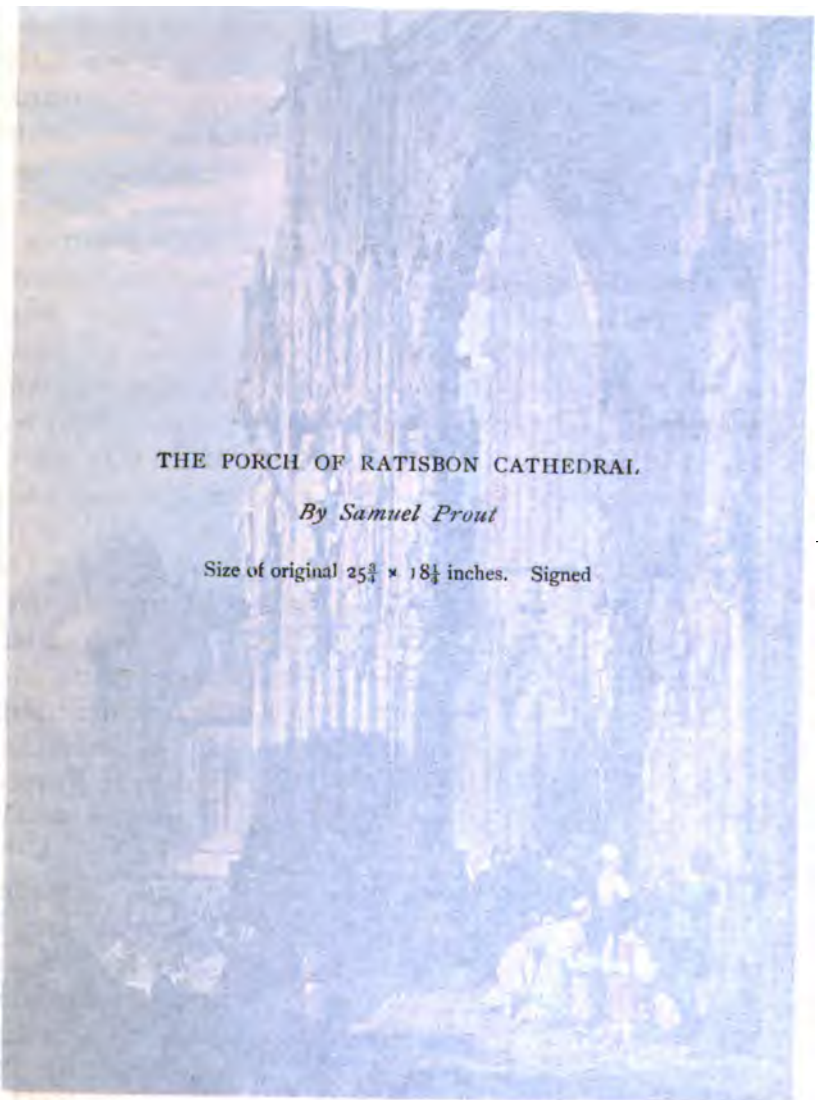


whose sister Harriet he married. In 1806 De Wint and Hilton both left the studio of J. R. Smith, and began life as painters on their own account; in the summer of that year they visited Lincoln, Hilton's birthplace, and it was then that De Wint's attachment to that city and county was formed. About this time he became one of the students who frequented Dr. Monro's house in Adelphi Terrace. De Wint was essentially an English landscape painter; he only once went abroad, and then only as far as Normandy. He was one of the greatest colourists of landscape art, both in oils and water colour; he felt that Nature was strong and rich in tone, and painted her with broad and grand effects, whilst at the same time he deeply studied details, and was an admirable draughtsman. De Wint was an active member of the Associated Artists during 1809, but resigned in the following year, when he became an associate of the "Old Society"; he was elected a full member in 1811, but ceased his connection with the society when it was reconstituted in the following year, and did not rejoin it until 1825. De Wint died at 40, Upper Gower Street, on June 30, 1849, and was buried beside his friend Hilton, in the churchyard of the Royal Chapel in the Savoy. The reproduction of the "Landscape" (*see* Plate XXVII.)—which is one of many paintings belonging to the painter's granddaughter, Miss Tatlock—admirably shows the breadth of his painting in water colours. Two large oil paintings, "A Wooded Landscape" and "A Cornfield," presented by the painter's daughter, Mrs. Tatlock, to the Victoria and Albert Museum, are splendid examples of his work in oils; a

mezzotint engraving of the former has been recently executed by Frank Short, A.R.A.

SAMUEL PROUT, F.S.A., born in 1783, was a native of Plymouth. Owing to his receiving a sunstroke when quite a child, he suffered from delicate health throughout the whole of his life. Prout may be said to have been discovered by Britton, whilst journeying to Cornwall in search of material for his "Beauties of England and Wales." Prout's work, however, proved to be unsatisfactory, and it was not until 1802, when he had submitted to Britton some drawings which showed great improvement, that Prout went to reside with him at Clerkenwell for about two years, and was commissioned to make numerous expeditions in search of subjects for Britton's "Beauties." Prout first exhibited at the Royal Academy in 1803, next at the Associated Artists in 1811 and 1812, and at the "Old Society" in 1815; of the last named he was elected a member in 1819. After this date he made frequent visits to the Continent, and became celebrated as a painter of old churches and other picturesque buildings in Normandy; he also travelled as far as Italy, and produced architectural paintings in Rome and Venice. He was appointed painter in water colours to George IV. and to Queen Victoria, and also became a Fellow of the Society of Antiquaries. During the latter part of his life his sufferings increased, and he died suddenly at last, in a fit of apoplexy, at Camberwell, in February, 1852.

Prout had a remarkable perception for picturesque architecture; he produced brilliant effects of light and shade, and imparted colour to his paintings by the introduction of groups of figures (*see* Plate XXVIII.).



THE PORCH OF RATISBON CATHEDRAL.

By Samuel Prout

Size of original 25¾ × 18¼ inches. Signed



Like many water-colour painters of this period Prout devoted considerable time to teaching, and he published numerous drawing copies for students; the early works were executed by means of soft ground etching, but, later, many of his sketches made on the Continent were drawn by him on stone for lithography, an art in which he greatly excelled.

DAVID Cox, like Prout, was from his childhood always delicate in health, and, in addition, he had the misfortune when a boy to break his leg; to these circumstances the commencement of his artistic career may be attributed, as he was not sufficiently robust to follow his father's calling, which was that of a smith at Deritend, a suburb of Birmingham, where David was born in 1783. He was first employed in decorating lockets, but, after working for eighteen months, he was obliged to seek other means of livelihood, owing to the death of his master. He eventually obtained employment in painting scenery at the Birmingham Theatre Royal, where he attracted the attention of the elder Macready, who engaged him as a scene painter, and Cox travelled with Macready's company about the country for four years. In 1804 he came to London, where he received some lessons in water-colour painting from John Varley, and also continued for a time to paint theatrical scenery. In the following year he made the first of his many visits to North Wales, and exhibited his first drawing at the Royal Academy. In 1809 he contributed some works to the exhibition of the Associated Artists in Water Colours, and in the following year was elected president of the association. On the breaking up of that

body in 1812 he became a member of the "Old Society" and remained a strong supporter of it for the rest of his life. When Cox married, in 1808, he settled at Dulwich as a teacher of drawing, but frequently made tours in England and Wales, in search of subjects for his brush. About 1815 he removed to Hereford, where he remained eleven years engaged in teaching drawing. At the expiration of this period he returned to London and resided at Kennington for the next fourteen years. During this period he made several visits to the Continent, sketching subjects at Boulogne, Calais, Brussels, and Paris. Cox finally settled at Harborne, near his native town, where he took up painting in oils, and executed some successful pictures in that medium. He died at Harborne on June 7, 1859. Cox produced numerous books giving practical hints to students in the art of painting in water colours, which were illustrated with soft ground etchings and aquatints. His early drawings, although executed with delicate finish, were somewhat stiff and constrained; but those of his later period excelled in the rendering of atmospheric qualities, and, although apparently they were carelessly executed, the breezy effects produced by Cox in these drawings could not have been obtained by a more precise handling. Many of his drawings were executed on a rough paper. The reproduction given of "A Windmill," one of the drawings bequeathed by Mr. John Henderson to the British Museum, is an example of Cox's best period (*see* Plate XXIX.).

When Joshua Cristall retired from the post of president of the "Old Society" in 1831, his place was taken by ANTHONY VANDYKE COPLEY FIELDING, who

PLATE XXIX

A WINDMILL ON A HEATH

By David Cox

Size of original 6⅝ × 10 inches

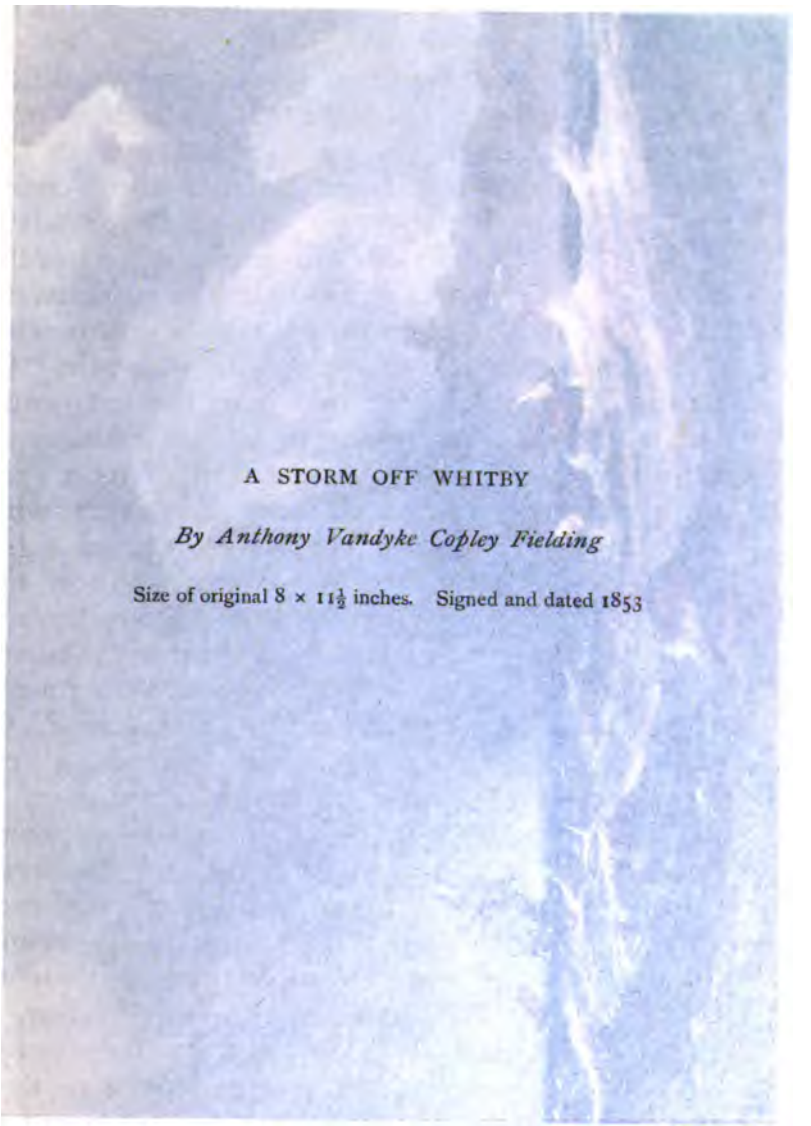


had previously held the positions of treasurer and secretary, at various dates, to the society. He was born in Yorkshire in 1787 and belonged to a family of painters. His father, Theodore Nathan Fielding, who resided near Halifax, had a considerable local reputation as a portrait painter, and his four sons, THEODORE HENRY ADOLPHUS, the eldest, COPLEY, the second, THALES, the third, and NEWTON, the youngest, all received instruction in art from him, and became successful painters in water colours; moreover, MRS. FIELDING, the wife of Theodore, became a lady member of the "Old Society."

On coming to London, Copley Fielding studied under John Varley, and afterwards married Mrs. Varley's sister. He became a most fashionable teacher in water-colour painting, and a very prolific worker; during his connection with the "Old Society" he exhibited no less than 1,748 works. He was elected an associate of that body in 1810, and he became a full member on the reconstruction of the society two years later. In the early part of his career his drawings depicted the mountain and lake scenery of the North of England, Scotland, and Wales. Shortly, however, before he became president he went to reside at Brighton, where he turned his attention to seascapes, and executed many drawings of storms at sea, similar to the illustration given (*see* Plate XXX.); he also produced numerous studies of the South Downs, in the neighbourhood of his home. In speaking of these, Ruskin writes in "Modern Painters": "In his down scenes and moorland showers he produced some of the most perfect and faultless passages of mist and rain cloud which art has ever seen. Wet, transparent, formless,

full of motion, felt rather by their shadows on the hills than by their presence in the sky, becoming dark only through increased depth of space, most translucent when most sombre, and light only through increased buoyancy of motion, letting the blue through their interstices, and the sunlight through their chasms, with the irregular playfulness and traceless gradation of Nature herself, his skies will remain, as long as their colours stand, among the most simple, unadulterated, and complete transcripts of a particular nature which art can point to." The success with which the "Old Society" met during the middle of the last century was in a great measure due to Copley Fielding; he was a typical president, being a man of most genial disposition and courtly manners. His death, which occurred at Worthing on March 3, 1855, was a great loss to the "Old Society," and in order to show their deep respect to his memory it was decided to leave the election of a new president in abeyance for eight months.

WILLIAM HENRY HUNT, the son of a tin-plate worker, was born on March 28, 1790, at 8, Old Belton Street (now Endell Street). He was a sickly child, and was delicate in health throughout his life. At an early age he was bound an apprentice to John Varley, and through his master he became acquainted with Dr. Monro, who greatly befriended young Hunt, and used to take him to his country house at Bushey, near Watford; whilst there the doctor paid him at the rate of *7s. 6d.* per diem for his sketches. In 1808 Hunt became a student of the Royal Academy, and at first practised painting in oil colours. In 1824 he was elected an associate of the



A STORM OFF WHITBY

By Anthony Vandyke Copley Fielding

Size of original 8 × 11½ inches. Signed and dated 1853

PLATE XXX

A STORM OFF WHITBY.

By Anthony Thomas Copley Fielding.

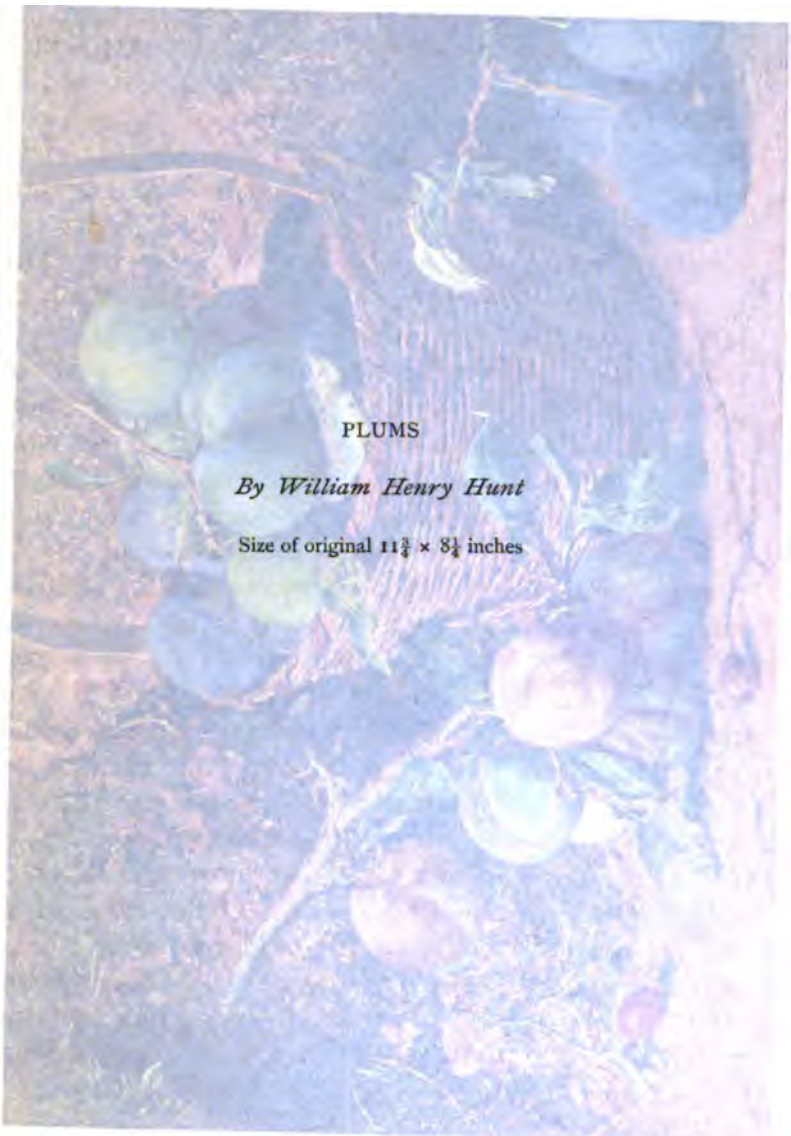
Size of original 8 × 11½ inches. Signed and dated 1835.



"Old Society," and two years later a full member. It was about this period that he abandoned oil painting and devoted himself entirely to water colours. Hunt was a superb painter of rustic figures and still life ; he became celebrated for his humorous studies of boys, or, rather, boy studies, for Hunt secured the services of one special boy as his model. "The Attack" and "The Defeat" attained great popularity when reproduced by both engraving and chromo-lithography. Hunt also added candle-light effect to many of his figures with considerable success. Later he painted fruit, flowers, and birds' nests with consummate skill —in fact, he was unrivalled in still-life painting.

"The works of Hunt," say the authors of "A Century of Painters," "differ widely from those of his contemporaries; they have a character of their own, and many qualities which place him as an artist, in his somewhat narrow range, on a level with the highest. He painted landscapes, figures, and, latterly, fruit and flowers equally well. His great characteristics are perfect imitation, without littleness or mean details; truthful colouring never overcharged, never meretricious; a remarkable power of rendering the effect of daylight on the surface of objects, giving each the greatest textural truth, and marking its distinctive qualities of absorption or reflection." In Hunt's paintings there is every variety of execution, and in his early architectural drawings he used a reed pen and the tinted method in the same manner as the topographical draughtsmen. "In early life," says Mr. James Orrock, "Hunt painted without the use of any body colour, and it was not until the middle

period that he used it. It is quite certain, however, that as no luminous sky can be produced with body colour, so no still life of the highest excellence can be produced without it. Hunt found this out, and left off an excessive use of transparent colour when he painted his wondrous still-life pictures. He never, however, at any time used body colour in his figure painting. Body-colour painting in the ordinary sense means mixing pigment with body colour. Hunt never did this; he painted on body colour which was laid on the objects thick, and then left to dry to hardness. He would, for example, roughly pencil out a group of plums or grapes (*see* Plate XXXI.), and thickly coat each one with Chinese-white, which he would leave to harden. On this brilliant china-like ground he would put his colours, not in washes, but solid and sure, so as not to disturb the ground which he had prepared. By this process the utmost value for obtaining strength and brilliancy was secured, for the colours were made to 'bear out' and almost rival Nature herself." Hunt also made free use of the knife to give texture to various surfaces; rather than have his background monotonous and flat he would scrape up portions here and there, and drop colours into the spaces like mosaic work. Sometimes, when he wanted a foil for the tender modelling of his faces, he would plough up the paper with the knife in some bold parts of the garments, and by this contrast would make the flesh look soft and lifelike. Hunt, whose health was always delicate, resided for a long time at Hastings, and, by taking great care of himself, he lived until his seventy-fourth year. He died in London on February 15, 1864.



PLUMS

By William Henry Hunt

Size of original 11¾ × 8¼ inches

PLATE XXXI



CHAPTER VII

THE MIDDLE OF THE NINETEENTH CENTURY

DURING the early part of the reign of Queen Victoria the public appreciation of water-colour paintings had greatly increased, and painters were no longer dependent upon copper-plate engravers for employment; the rage for works illustrated with topographical views had also subsided; their place was taken for a time by small annuals like *The Keepsake*, which were adorned with steel-plate engravings after drawings by artists. But a great advancement had been made in wood engraving by men such as Ebenezer Landells and Henry Vizetelly; and *The Illustrated London News*, *Punch*, and several other periodicals had been started; they gave employment to John Gilbert, Birket Foster, John Leech, and other water-colour painters, who produced their work direct on the wood-blocks. Lithography had also come into general use, and many artists' sketches were reproduced by this process.

The history of the "Old Society" at this period may be said to include that of the art of water-colour painting in general. The "New Society" had been in existence for some years, but it was not a formidable rival; the Royal Academy still looked coldly on the

art; and the Society of British Artists devoted but small space to water-colour drawings at their exhibitions. There were, however, a few painters outside the "Old Society" practising both in oil and water colours; among them were Turner, W. Clarkson Stanfield, David Roberts, and William Müller; and their works in the latter medium attracted considerable attention.

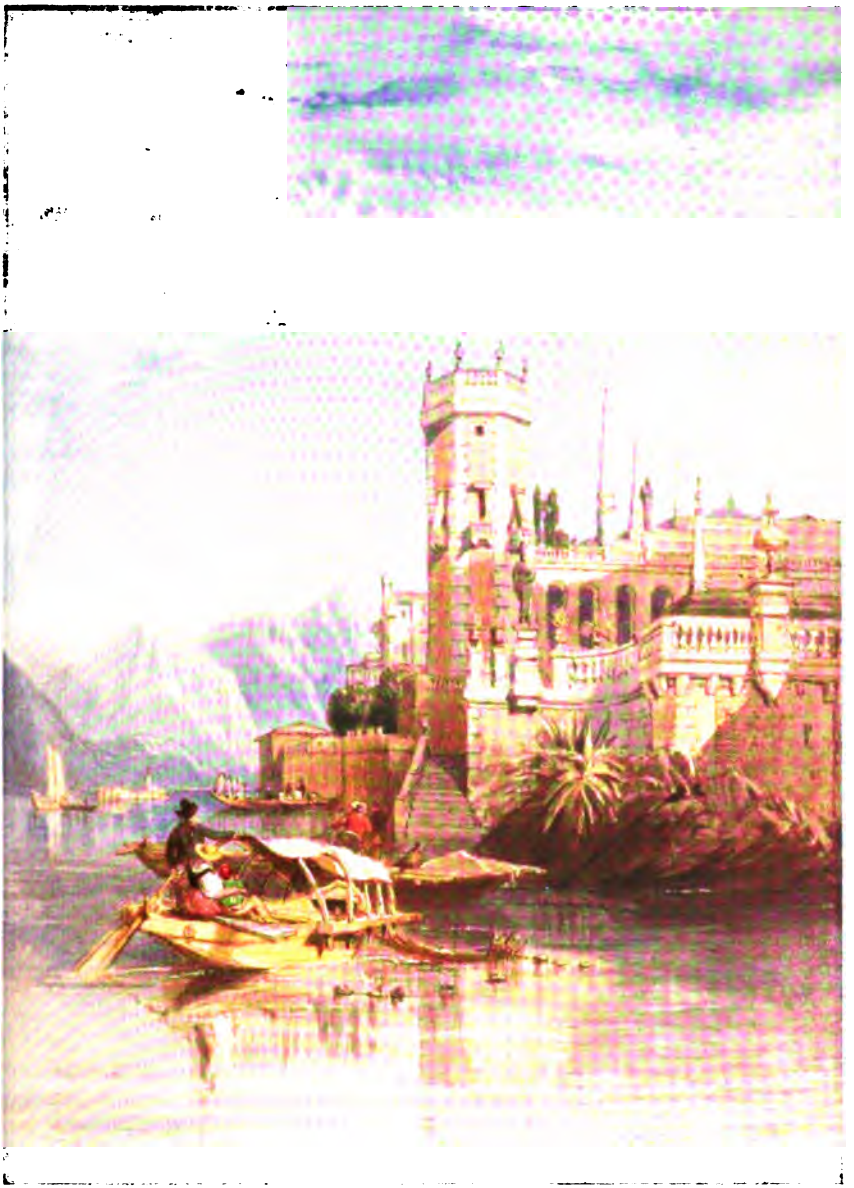
William Clarkson Stanfield, R.A., was born at Sunderland in 1793; he was the son of an Irishman, a writer of some repute in his day. At the age of fifteen William Stanfield began life as a sailor; he showed an early fondness for art, and sketched ships and marine views, and thus acquired the nautical knowledge which characterises many of his works; he was subsequently a clerk in the Navy. On one of his voyages to Guinea he became acquainted with Thomas Clarkson, the abolitionist, and a warm friendship having sprung up between them, Stanfield adopted his surname. Having become temporarily disabled in 1816 by a fall, he secured his discharge two years later, and obtained employment as a scene painter at various theatres, and finally at Drury Lane. In 1824 he became one of the original members of the Society of British Artists; and three years later he had a picture accepted at the Royal Academy. Encouraged by this success he gave up scene painting in order to devote himself entirely to easel pictures. He was elected an Associate of the Royal Academy in 1832, and a full member in 1835, when he painted "The Battle of Trafalgar" for the United Service Club. Amongst his many friends were Charles Dickens,

PLATE XXXII

ISOLA BELLA, LAGO MAGGIORE

By William Clarkson Stanfield, R.A.

Size of original 10 × 7⅛ inches



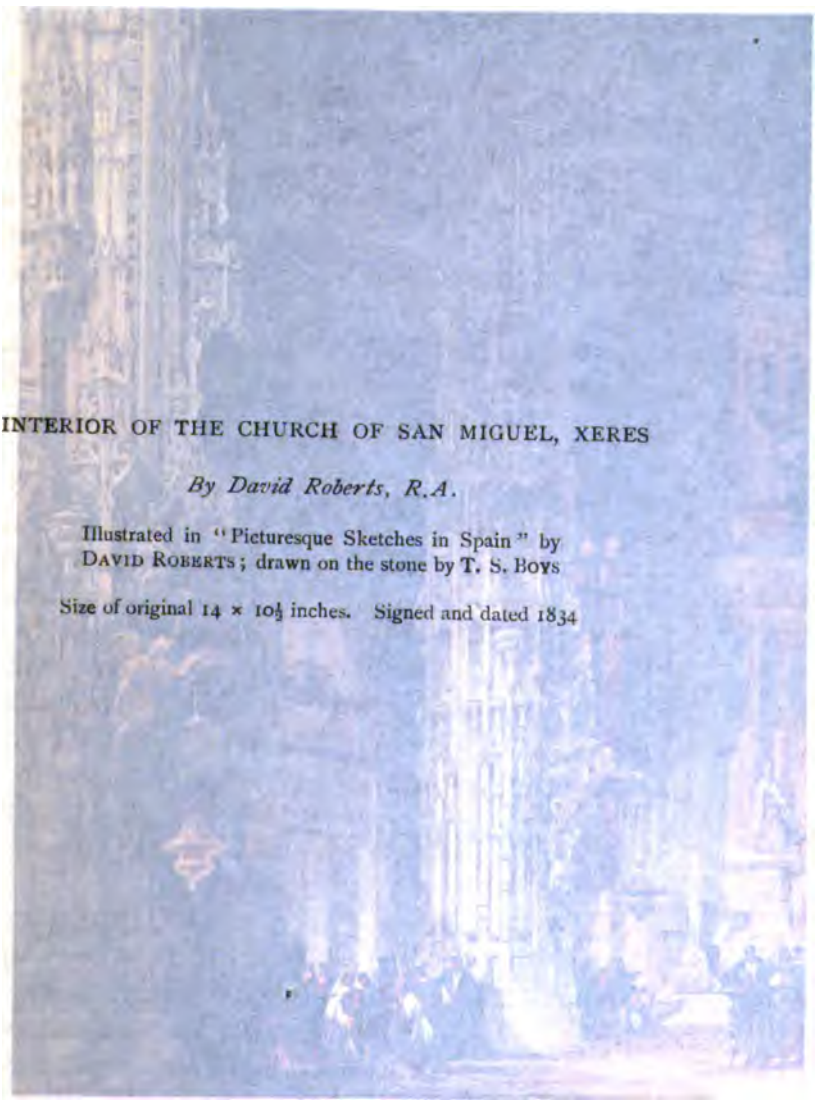
Captain Marryat, and Douglas Jerrold; the last named was a shipmate of Stanfield in his youth. Stanfield died at Hampstead in 1867. Although he is known principally by his marine subjects in oil, he made numerous drawings in water colours, some of which were executed, like "Isola Bella" (*see* Plate XXXII.), during his tour in 1839 through the Continent to Italy.

Like Stanfield, DAVID ROBERTS, R.A., was in early life a scene painter at Drury Lane Theatre. He was born at Stockbridge, near Edinburgh, in 1796. His father, a shoemaker, finding that his son had a love for art, apprenticed him for seven years to a house decorator in Edinburgh. At the expiration of his term of service he became a scene painter to a company of strolling players at Carlisle. Subsequently he was employed at the Glasgow and Edinburgh theatres; and in 1822 he came to London, and found employment with Stanfield at Drury Lane. On the formation of the Society of British Artists he became its vice-president. About this period he visited Normandy, and executed several paintings of Gothic buildings in its picturesque old towns; subsequently he travelled through other parts of the Continent, Egypt, Palestine, and Syria. He was elected an Associate of the Royal Academy in 1838, and a full Academician in 1841. He published "Picturesque Sketches in Spain" and "Sketches in the Holy Land and Syria" in lithography from his drawings. His paintings show a fine feeling for architectural effect, and are grand in composition, as may be seen in the "Church of San Miguel, Xeres" (*see* Plate XXXIII.);

but his works, like those of Stanfield, show the effects of the early training in scene painting. Roberts died in London in 1864.

WILLIAM JAMES MÜLLER was a great colourist, both in oil and water colours; he was a most versatile artist, and painted landscapes, seascapes, architectural subjects, and figures with equal facility. He was born at Bristol in 1812, where his father, a German, was curator of the Bristol Museum. Müller became a pupil of his fellow townsman J. B. Pyne, the landscape painter. He soon displayed unusual ability, and, when only twenty-one years of age, exhibited his first picture at the Royal Academy. After touring in Germany, Switzerland, and Italy in 1823-4 (*see* Plate XXXIV.), and in Greece and Egypt in 1838, he settled in London; but in 1841 he joined, as a volunteer, Sir Charles Fellows's expedition to Lycia, where he made numerous sketches for his pictures. Müller's life, however, was cut short at the early age of thirty-three. He was a most rapid and powerful worker. A marked tribute to his genius was paid by David Cox, who, although a veteran in water colours, asked the boy painter to give him lessons in oil painting. Müller was left-handed and short-sighted, and, in addition, his eyes were of different colours, one being grey and the other brown.

At this period the "Old Society" had become firmly established under the presidency of Copley Fielding, and its exhibitions were meeting with unqualified success. De Wint, Cox, and Prout were still adorning the walls of the society's rooms with their works; whilst others, such as Charles Bentley,

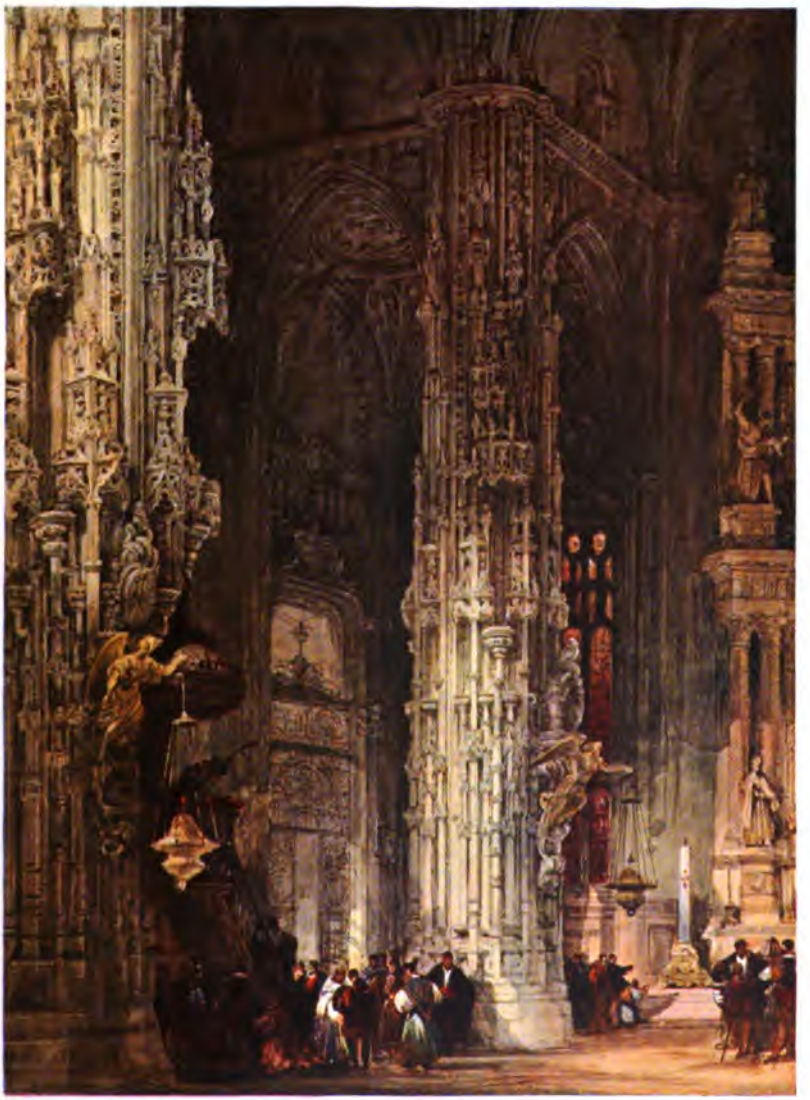


INTERIOR OF THE CHURCH OF SAN MIGUEL, XERES

By David Roberts, R.A.

Illustrated in "Picturesque Sketches in Spain" by DAVID ROBERTS; drawn on the stone by T. S. BOYS

Size of original 14 × 10½ inches. Signed and dated 1834



F. O. Finch, George Cattermole, and Joseph Nash, who were all at this time full members, greatly assisted in rendering the exhibitions attractive.

GEORGE CHAMBERS, whose promising career was cut short by his death in 1840, at the age of thirty-seven, was connected with the society for six years, having been elected an associate in 1834, and a full member in the following year. He was born of humble parents at Whitby in 1803, his father being an ordinary seaman. At the age of ten the boy was sent to sea, and was two years later bound an apprentice; but, showing a talent for painting, his masters cancelled his indentures. Chambers then became a house painter at Whitby, but spent his leisure hours in making pictures of ships, for which he occasionally received commissions. Subsequently he worked his way to London in a trading vessel, and obtained employment in assisting T. Horner in the production of his panorama of London; afterwards he worked as a scene painter at the Pavilion Theatre.

Chambers's first easel pictures were executed in oil, and he obtained a reputation for his paintings of shipping scenes; the accurate manner in which he portrayed ships and their rigging attracted the attention of several naval men, one of whom introduced Chambers to the sailor King, William IV., and Queen Adelaide, who gave him commissions. Later, he turned his attention to water colours, and painted many scenes round the sea coast and on the Thames (*see* Plate XXXV.). In "My Life" T. Sidney Cooper, R.A., wrote of Chambers: "His early death was a very great loss to art; for, had he lived, I feel convinced

that he would have become one of the greatest marine painters of his time, or, indeed of any time. . . . His painting of rough water was truly excellent, and to all water he gave a liquid transparency that I have never seen equalled."

CHARLES BENTLEY, another marine painter, became an associate of the "Old Society" at the same time as Chambers. He was born in 1806 in Tottenham Court Road, where his father carried on business as a carpenter and builder. Having shown an early taste for drawing, Bentley was apprenticed to Theodore Fielding, the elder brother of Copley Fielding, at 26, Newman Street, and was employed in colouring prints and in engraving in aquatint; subsequently he went to Paris and assisted another brother —Thales Fielding—in engraving. Besides becoming an engraver Bentley himself executed many drawings for book illustrations such as *The Keepsake* and other similar annuals. His paintings, which were chiefly confined to the coasts of England and Ireland (*see* Plate XXXVI.), were almost exclusively in water colours, and were executed with much vigour. He died in a few hours, from a sudden attack of cholera, at his residence, 11, Mornington Place, in 1854.

FRANCIS OLIVER FINCH was a painter, a poet, and a musician, and he has been styled "the last representative of the old school of landscape painting in water colours." He was born in Friday Street, London, in 1802; his father was a city merchant, who died when his son was an infant. At the age of twelve the boy, having shown artistic ability, was placed with John Varley, with whom he remained for about

VENICE

By William James Müller

Size of original $8\frac{5}{8} \times 15\frac{3}{4}$ inches. Signed and dated 1834



six years; when only fifteen he contributed his first work to the Royal Academy, and at the age of twenty he was elected an associate of the "Old Society," becoming a full member in 1827. Finch became a Swedenborgian and an active member of the "New Church." He was a great admirer of the works of Blake, and of the poetry of Keats; and he himself wrote sonnets full of imagery. His paintings, which were chiefly landscapes of classical composition (*see* Plate XXXVII.) and tender moonlight effects, were also full of poetry. In 1857 he was afflicted with a stroke of paralysis, but he lingered on for a few years, and eventually died, in 1862, at Holloway.

GEORGE CATTERMOLE's art was very different from that of the last-mentioned painters. He was one of the first of English artists who sought to restore bygone times with historical accuracy, and his romantic subjects show imagination and power, and are essentially dramatic. "He had a gift of colour, a felicity and directness of touch, and a command of his materials, which has never been excelled in his line of art. He treated landscape and architecture with almost equal skill, and though his figures were on a small scale, and often shared by even honours with the scenes in which they were placed, they were always designed with spirit."

Cattermole was born at Dickleburgh, near Diss, in the year 1800; he was the youngest son of a gentleman of independent means, and was placed, when about fourteen years of age, with John Britton, the topographical antiquary, to study architectural drawing. He was elected an associate of the "Old

Society" in 1822, but withdrew shortly afterwards, as he only contributed to the exhibition of that year. Seven years later he was re-elected, and became a full member in 1833, and remained with the society until 1852, when he finally retired, and took up painting in oils; but subsequently he returned to water-colour painting. Besides being a painter, Cattermole was a man of literary tastes and fond of intellectual associates; he was naturally of a lively disposition, and one of the gayest of the literary and artistic society of his time, numbering amongst his intimate friends Macaulay, Thackeray, Bulwer Lytton, Douglas Jerrold, and Charles Dickens. He contributed illustrations to "Barnaby Rudge," Waverley novels, and numerous other publications. At the Paris Exhibition of 1855 he was awarded a "grande médaille d'honneur"; and he was elected in the next year a member of the Royal Academy of Amsterdam, and of the Society of Painters in Water Colours at Brussels. The latter part of his life was clouded with domestic trouble; and, after many years of suffering, he died from heart disease in 1868, at Clapham.

There is a good representation of Cattermole's painting in the Victoria and Albert Museum, and some of those in the Ellison Gift are examples of his best work. The titles alone—such as "The Armourer's Tale" (*see* Plate XXXVIII.), "Hamilton of Bothwellhaugh about to Shoot the Regent Murray," "Lady Macbeth," "Cellini and the Robbers"—sufficiently indicate his subjects. He painted principally figures of brigands, armed robbers, etc., whom he often placed in picturesque and romantic scenery. His early study

PLATE XXXV

ON THE THAMES

By George Chambers

Size of original 8 × 10 inches. Signed and dated 1833



of mediæval architecture enabled him to treat backgrounds and accessories with great appearance of truth. "He stored his mind," says Redgrave, "with all the necessary material, and worked from memory without the intervention of a model, with a facility of execution which gave great freshness and vigour to his compositions. . . . He early adopted the use of white, and his pictures are solid or semi-solid throughout; the rich transparent colour being reserved for the draperies of his foreground figures." After executing his large painting "The Diet of Spires," one of the Ellison Gift, George Cattermole received the offer of a knighthood, which honour, however, he declined.

In some respects there may be said to be a similarity in the art of JOSEPH NASH with that of Cattermole: they were both masters of picturesque composition, and both freely used body colour; but the works of Nash dealt largely with the architecture of the Tudor period, and his figures with gay costumes took only a subsidiary place, whereas the dramatic figures of Cattermole formed the principal feature in his compositions. Joseph Nash was born at Great Marlow in 1808, and was the son of a clergyman of the Church of England, who kept a school. He became a pupil of Augustus Pugin, and was one of the group of young men who went with him to Paris to make drawings for his "Paris and Environs." Nash at this early period of his career commenced drawing on stone for lithography, and subsequently he produced his four large volumes "The Mansions of England in the Olden Time," containing coloured lithographs "depicting the most characteristic features

of the domestic architecture of the Tudor age, and also illustrating the costumes, habits, and recreations of our ancestors." He became an associate of the "Old Society" in 1834, and a full member in 1842. He died in 1878 at Bayswater.

Although Nash at first endeavoured to make his reputation as an artist by producing *genre* pictures, he will always be known for the interior and exterior views of old English mansions and baronial halls (*see* Plate XXXIX.), which he painted with great freedom and skill.

At the Paris Exhibition of 1855 the Fine Arts were added to Industries for the first time at these displays, and the collection of water-colour paintings by English artists attracted considerable attention. The art had not been quite unknown on the Continent, for twenty-three years before this date, at the Salon, William Callow had exhibited "A View from Richmond," and had received a gold medal for other paintings in 1840; this collective display of water colours evidenced, however, to the French how widely it was spread in England.

Unfortunately Copley Fielding, who had been appointed on the Fine Arts Committee for the arrangement of the collections, died before the opening of the exhibition; and Frederick Tayler was deputed to take his place. This act led to a heated controversy, owing, it was alleged, to the unfair manner in which some of the works, particularly those of John F. Lewis, were hung. Matters were, however, peacefully arranged in the autumn of that year by the election of Lewis to fill the vacant post of president of the "Old

PLATE XXXVI

FISHING-BOATS

By Charles Bentley

Size of original 18 × 26 inches

PLATE XXXII

FISHING BOATS

By Charles Bentley

Size of original 18 × 30 inches



Society," caused by the death of Copley Fielding. Two years later, in 1857, the Art Treasures Exhibition was held at Manchester, and there water-colour art received a further impetus by a most attractive display of an historical collection of drawings.

Lewis only held the presidentship of the "Old Society" for a little more than two years. As an artist he had commenced by painting in oils; and, after turning his attention to water colours for many years, he reverted to his early methods. He was attracted to the Royal Academy; and, as it was necessary according to the restricted rules of that society, that no candidate for associateship was allowed to be a member of any other body of painters, he retired from the "Old Society" in 1858, and was elected an Associate of the Academy in the following year.

John Frederick Lewis, R.A., the eldest son of F. C. Lewis the engraver, was born in 1805 in Queen Anne Street East, now Foley Street; the same house in which, it is said, Sir Edwin Landseer had been born three years previously. Lewis at first studied under his father with a view to becoming an engraver; but, showing an aptitude for animal painting, stimulated, doubtless, by his early associations with Landseer—for the two youths were great friends and studied together—he soon abandoned all attempts at engraving, and devoted his energies to painting. At the early age of fifteen he had an oil painting accepted for exhibition at the British Institution, and another work was hung at the Royal Academy in the following year. He soon afterwards took up water-colour painting, and became an associate of the "Old Society" in 1827, and a full

member two years later. In 1832 he went to Spain, and for the next ten years he painted chiefly Spanish subjects ; he also produced two volumes of lithographs —one "Sketches and Drawings of the Alhambra," and the other "Sketches of Spain and Spanish Character." Lewis afterwards went to the East, and lived for some time at Cairo in Oriental style ; it was at this period that he commenced to paint those subjects of Eastern life with that elaborate finish, so minute in detail and bright in colour, for which he became noted (*see* Plate XL.). In 1857 he returned to England, and settled at Walton-on-Thames ; and after retiring from the presidentship of the "Old Society," as already stated, in 1858, he devoted himself almost entirely to oil painting. He was elected a full Member of the Royal Academy in 1865; owing, however, to failing health he became a Retired Member in 1876, and died in the same year.

During this period of the nineteenth century, F. Mackenzie, James Holland, and T. M. Richardson, Jun., were working in water colours, and their paintings frequently adorned the walls of the Old Water Colour Society.

FREDERICK MACKENZIE was born in 1787 ; in early life he was employed by John Britton. He became a member of the "Old Society" in 1813, but retired about four years later; he was re-elected in 1822, and subsequently became the treasurer of the society, which post he held until his death in 1854. He painted architectural subjects, and the accurate drawing and rich colouring of his ecclesiastical Gothic buildings were highly esteemed.

PLATE XXXVII

THE TERRACE BY THE LAKE

By Francis Oliver Finch

Size of original $9\frac{1}{8} \times 12\frac{5}{8}$ inches

DATE 7/7/11

THE TERRACE BY THE LAKE

By Francis Olcott Allen

Size of original 9¼ × 12¼ inches



JAMES HOLLAND, born at Burslem in 1800, was employed when a boy at flower painting on pottery in the factory of James Davenport. He came to London in 1819, and supported himself by painting flowers and teaching. He afterwards travelled on the Continent, and became a painter of landscapes which are remarkable for their brilliant colouring. He became an associate of the "Old Society" in 1835, and a member in 1857. He died in London in 1870.

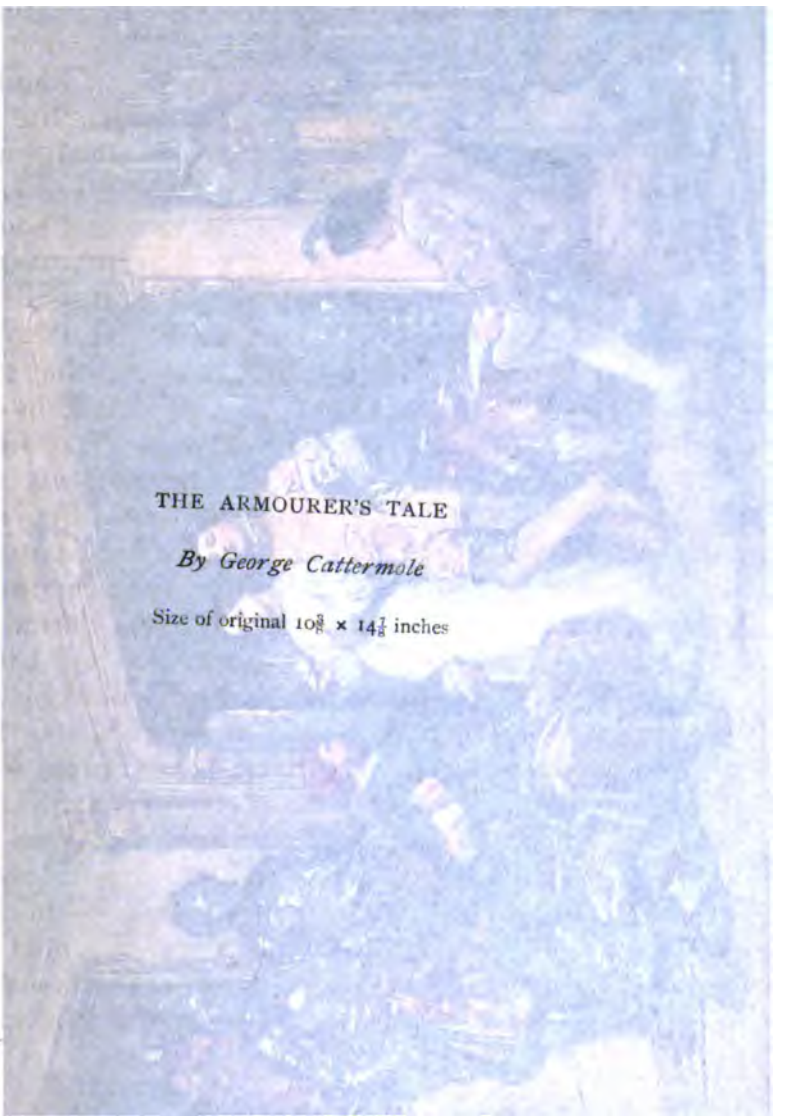
THOMAS MILES RICHARDSON, JUN., R.W.S., born at Newcastle-on-Tyne in 1813, was the son of T. M. Richardson, Sen., who painted both in oils and water colours, and who was the founder of the Newcastle Water Colour Society. Two other sons, George and Edward, were also artists. T. M. Richardson, Jun., became an associate of the "Old Society" in 1843, and a member in 1851. He executed a large number of works, his favourite subjects being Scotch and Italian landscapes. He died at Newcastle in 1890.

Although chiefly painters in oils, the names of John Linnell and Sidney Cooper must be mentioned in connection with the art of water colours.

JOHN LINNELL, born in 1792, after studying under John Varley, entered the Royal Academy Schools. He became a member of the "Old Society" in 1812, but resigned in 1820. In early life he executed miniatures on ivory, and painted portraits; later he became famous as a landscape painter, his chief works being in oil. He died at Redhill in 1882.

THOMAS SIDNEY COOPER, C.V.O.,R.A. Owing to his long life—he died in his ninety-ninth year—his art

covers nearly the whole of the nineteenth century; consequently it may be fitting to make a mention of it in this chapter. Cooper was born of humble parentage at Canterbury in 1803; he began life by working with a coach painter, and received some lessons in perspective from a scene painter in the local theatre. Owing to the good offices of Sir Thomas Lawrence he was enabled to enter the Royal Academy Schools in 1824; but, after remaining a short while in London, he soon returned to Canterbury. In 1827 he went with William Burgess to Brussels, the two paying their way by painting portraits. At Brussels, where he married, Cooper studied under Verboeckhoven, the animal painter, whose inspiration was the turning point in his career. He returned to England in 1831; two years later he exhibited some paintings at the Royal Academy, and from that time continued to do so annually until his death. He was elected an Associate in 1845, and a full Academician in 1867. His early lessons in animal painting influenced his art throughout the whole of his life, and he was specially fond of depicting cattle and sheep in landscapes with bright sunlight, or with evening effects (*see* Plate XLI.). He continued painting till the last, and died in 1902 at Harbledown, near to his native town, where he had long resided. Through his beneficence Canterbury received an art gallery and a school of art. Shortly before his death Cooper was decorated by His Majesty the King with the Companionship of the Victorian Order.



THE ARMOURER'S TALE

By George Cattermole

Size of original $10\frac{3}{8}$ × $14\frac{1}{8}$ inches



CHAPTER VIII

THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS

THE same feeling of animosity against the restricted rule of the "Old Society" which caused the water-colour artists in 1808 to form the "Associated Artists" stimulated the painters outside its sphere to make another attempt, in 1831, to organise a society which should throw open its exhibitions to all comers. The "Old Society" had been quartered in its own premises at Pall Mall East for upwards of ten years, and the successful exhibitions held annually had doubtless done much to extend the popularity of water-colour art, and to increase the number of rising young painters, who viewed the close borough of the "Old Society" in no favourable light. The following paragraph, which appeared in a newspaper at this date, clearly shows the public opinion on the question:

"The monopoly of this Institution [*i.e.* The Society of Painters in Water Colours], by the paltry mercenary workings of its members, has contributed mainly to this corruption and degradation. It is a farce, a notorious farce, and falsehood to suppose that Academies and Institutions, professedly for the promotion of the best interests of the Fine Arts, are anything, in fact, but

monopolies for the promotion of the selfish interests of the few that constitute them. This Institution, for instance, is exclusive in the narrowest degree, as if measured by the minds of the Directors, and proceeds entirely on the profitable principle of 'the fewer the better cheer.' No one out of the pale of the Society, however much his works may eclipse their own (and, perhaps, for that prudent reason alone), is permitted to exhibit here, and the consequence is, that many draftsmen of the finest talent, but disdainful of the mere slip-slop character of water-colour painters, are refused the *entrée*; while those within, lining the walls, as has been known, with 50 pieces by a single artist, spoil the Exhibition by a dull, tedious monotony; and, if they can be said to reign in this confined region, it is because they are one-eyed monarchs of the blind. We say not this in disparagement of the genius of several of them, but in reprobation of the contemptible system, which excludes the delightful variety which might be produced by admitting a few of the sparkling productions of more powerful masters. This illiberal policy, the offspring of sordid ignorance, has over-reached itself, and set a-foot another gallery, on a more enlightened and encouraging principle, which may easily, and we hope will soon, as *Launcelot Gobbo* says, 'raise the *waters*' to a fairer level."

In the year 1832 an exhibition was opened, under the patronage of Queen Adelaide, at 16, Old Bond Street, bearing the title of "The New Society of Painters in Water Colours." It was at the same gallery in which the "Old Society" held their fourth

PLATE XXXIX

SPEKE HALL, LANCASHIRE

By Joseph Nash

Size of original 22¼ × 30¼ inches. Dated 1850

SPEKE HALL, LANCASHIRE

By Philip Ashe

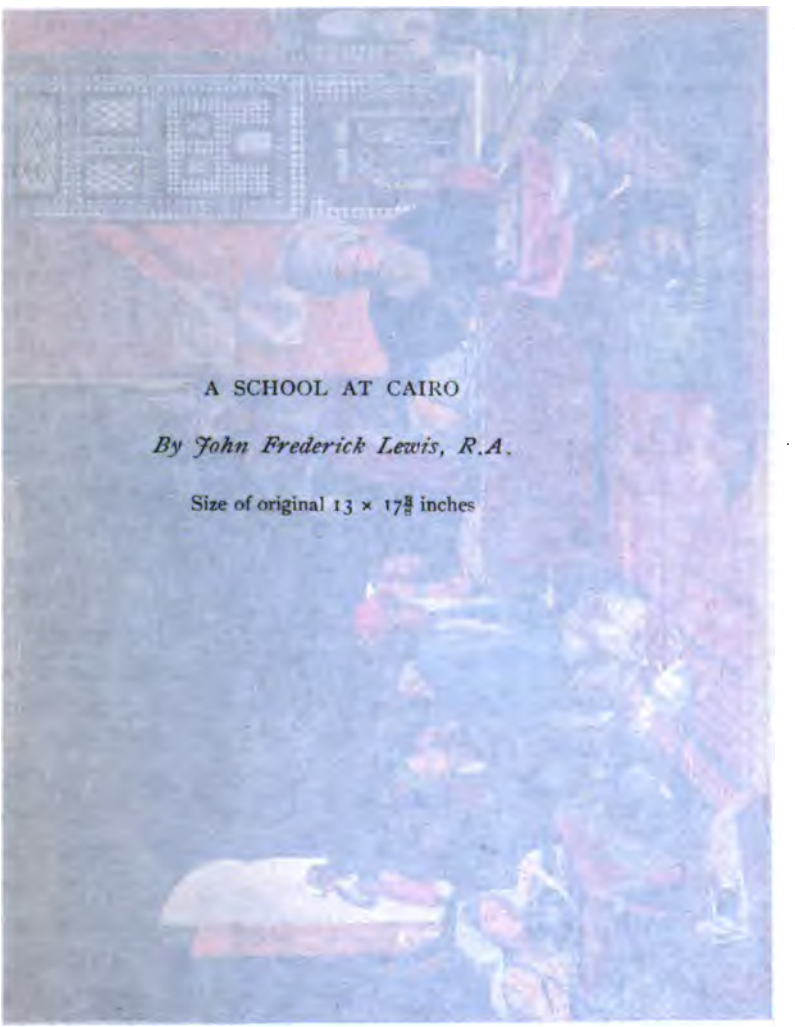
Size of original 22½ × 30½ inches. Dated 1852.



exhibition in 1808, and the Associated Artists in Water Colours their last three in 1810-12. According to the address prefixed to the catalogue, the formation of the institution arose out of "the natural progress of Society towards a higher degree of refinement, and also out of the great necessity that was found to exist for extending the means by which men of talent may have a fair opportunity of exhibiting their works to advantage, and thus be enabled to share in that patronage so liberally bestowed on this branch of Fine Arts." Although it is stated that the unfriended man of merit who was unknown to the public would receive equal attention, and would have a fair opportunity of publicly displaying his works without any restraint, except such as reason, good feeling, and impartial justice require, and that this broad and simple principle of personal merit was fully sanctioned by a public meeting held at the Freemasons' Hall, still it is not quite clear on what lines this society was at first founded.

Eight men appear to have appointed themselves as members—viz. J. Powell (president), T. Maisey (treasurer), G. S. Shepherd, W. Cowen, W. B. S. Taylor, T. Wageman, J. Fuge, and G. F. Phillips—and to have invited their fellow artists to contribute to the exhibition. Three Associates of the Royal Academy—W. Bromley, S. Drummond, and G. Arnald—availed themselves of the opportunity ; and many men who afterwards became well known as water-colour painters, including Charles Bentley, T. M. Richardson, Sen. and Jun., T. S. Boys, E. Duncan, A. G. Vickers, and H. Warren, sent contributions. In the

next year the exhibition was styled "The Associated Painters in Water Colours," the reason for the change in the designation being vaguely stated to be "for the extension of its advantages in a professional point of view, and to render its character less limited and more national." The committee of management was increased to nineteen members; and T. Maisey, who appears to have been the leading spirit, became chairman and a trustee. In the following year—1834—the name was changed back again to the original title, and, although an address is prefixed to the catalogue, no reason is given for this alteration. The exhibitions had, up to this period, met with success, but these changes in the title of the association rather point to internal dissensions. In a book, "Fine Arts in Great Britain and Ireland," written in 1841 by W. B. Sarsfield Taylor, a member of the committee during the first year, he says: "But success, as we have seen in other cases, was the parent of cabal. Some of the members of inferior talent formed the project of getting the whole affair under their own control, and, as that class composed the majority, they succeeded in disgusting the respectable men, whose talents and respectability had established the exhibition. These gentlemen, of course, resigned. The cabal soon blundered into a lawsuit, and various other foolish and extravagant contrivances during two or three years, until, some better artists and more sensible men getting in amongst them, at a moment when the affair was nearly ruined, the new men turned out the leader of the cabal, a man named Maisey, who had usurped the office of presi-



A SCHOOL AT CAIRO

By John Frederick Lewis, R.A.

Size of original 13 × 17⅞ inches



dent, and from that time their affairs seem to have been going on very well." In this account there was evidently some personal feeling between the writer and T. Maisey; the former and three others, W. Cowen, T. Wageman, and J. Fuge, resigned their connection with the undertaking after the first exhibition, whilst T. Maisey continued president until 1839.

After the close of the exhibition in 1834, a great change was made in the society; and it was remodelled "upon the understanding that none but responsible members shall be exhibitors, and that they agree to share equally the expenses and labours necessary for the same"; consequently the exhibitions were no longer open to every artist of talent in the United Kingdom, and the Association became a close body similar to the "Old Society." In September in the same year the following circular was issued giving the reasons for the changes:

"Several important alterations having taken place in the law of this Society, the committee beg to lay before the members of the profession a statement of the circumstances which have called for a remodelling of its constitution.

"The object of the Association was, it will be remembered, to provide a gallery for works in this department of art, where they might be brought before the public eye without the injury to their effect experienced in other exhibitions by an injudicious collision with paintings in oil. The gradual improvement in the exhibitions of this Institution during three seasons, notwithstanding many serious difficulties experienced by its first supporters, warrants its

members confidently to hope it may ultimately acquire a character as high, and stand upon a basis as firm, as that which has so long enjoyed the public favour. Hitherto, however, not only the management, but the entire responsibility has rested upon a few individuals, and through their means facilities have been given for a public inspection of talent, by which many artists have risen to an eminent rank in their profession who were before comparatively unknown to the public. This having been effected, it was reasonably hoped that gentlemen who had derived benefits from the Association would have readily come forward to contribute their aid towards its support—even if actuated by no other motive than individual interest; but these expectations have not been realised.

"Another evil, which, if not provided against, must prove fatal to the Society, is the fact that so long as artists whose views are directed towards the Senior Society, and who from year to year offer themselves as candidates for election there, can elsewhere find a place in which to exhibit their works, without even contributing to the funds necessary for its continuance, it is to be lamented, but cannot be denied, that persons will be found who are no further interested in the prosperity of the Association than as affording them a means of present advantage. Thus, whilst the energies of a few are constantly directed to the firm establishment of a society for the furtherance of art and benefit of its professors, they are continually liable to be deprived of such artists at the very time when they had

PLATE XLI

CATTLE

By Thomas Sidney Cooper, C.V.O., R.A.

Size of original 10 × 16¾ inches. Signed and dated 1860

PLATE XII



become really valuable contributors to the annual exhibitions, a deprivation effected designedly for the purpose of crushing that honourable spirit of emulation which should characterise all liberal institutions.

"It was, in consequence, resolved at a meeting held in July last, as the only course to be pursued, that artists interested in the welfare and future stability of this Institution should incorporate themselves into a society, the members of which should share equally in the management and pecuniary responsibility. The committee beg to state that it is far from the intention of the Society to depart from those principles of liberality which prompted them to open their doors to the admission of talent; on the contrary, though they feel an urgent necessity for such a reformation of their laws as shall place the Society upon a permanent foundation, they invite all artists of talent, desirous of exhibiting their productions, to become members, and thereby share equally in the advantages accruing from it."

To this notice were appended certain extracts from the laws, for the information of gentlemen desirous of becoming members, the chief points being: that the society should consist of an unlimited number of members (all artists of talent were eligible to become members); the expenses of the society should be borne equally by every member; and each member should become bound to the president to forfeit the sum of twenty guineas on leaving the society without the consent of its members. The last regulation was evidently framed with a view to check the tendency of

artists to use the younger society as a stepping-stone to the senior one; but it did not have the desired effect, for from time to time prominent members dropped away, and were speedily gathered into the "Old Society."

The result of the manifesto was that twenty-eight artists became members; and the next exhibition in 1835, which was held at Exeter Hall, in the Strand, was confined solely to the works of the members. Although the first exhibition of the society was opened in 1832, on the title-page of the catalogue of the seventh, held in 1838, it is styled the "Fourth," as if, at this period, those who controlled the affairs of the society ignored the early exhibitions which took place at 16, Old Bond Street, and considered the exhibition at Exeter Hall to be the first. The result has been that all the subsequent exhibitions have been wrongly numbered, but it is understood that the error will be rectified in future. After holding two more exhibitions at Exeter Hall, the society acquired a permanent gallery at 53, Pall Mall, in 1838. In the following year, Henry Warren became president, which post he held for thirty-four years; and when he resigned in 1873, on account of old age, he was appointed honorary president, which position he held until his death in 1879.

A change was made in the rules of the society in 1840. Up to this time candidates, when elected, became at once full members; but an associate class was then instituted, into which all new-comers were first placed. Although the two classes existed until the year 1878, both members and associates

PLATE XLII

QUAI DE LA GRÈVE, PARIS

By Thomas Shotter Boys

Size of original $11\frac{1}{4} \times 15\frac{5}{8}$ inches. Signed and dated 1834

QUAI DE LA GRÈVE, PARIS

By Thomas Shotter Boys.



are shown on one list without distinction in the catalogues of the exhibition until 1859, when the associates and lady members appear separate from the full members.

Among those who joined the society in its early days, and later on achieved reputations as water-colour painters, were: Edward Duncan, Louis Haghe (who became president), Edward H. Wehnert, Aaron E. Penley, J. Skinner Prout, and John Absolon. George Chambers's name appears on the list of the committee in 1833; but he retired in the following year, and joined the "Old Society." Under the presidency of Henry Warren, the "New Society" rose in popular appreciation, and many rising painters became associates, including T. Shotter Boys, Oswald W. Brierley, T. Miles Richardson, Sen., George H. Dodgson and F. W. Topham (both of whom became members of the "Old Society"), William Leighton Leitch, Harrison Weir, Edwin Hayes, R.H.A., and others.

THOMAS SHOTTER BOYS was born in 1803 at Pentonville. He was first articled to George Cooke the engraver, and afterwards went to Paris, where he turned his attention to painting. Boys also studied lithography, and in 1839 he produced in lithography "Picturesque Architecture in Paris, Rouen, Ghent, Antwerp, etc.," after drawings by David Roberts, R.A., and others. Later he etched some plates for Ruskin's "Stones of Venice." Boys was the first associate to be elected to the "New Society" in 1840, and he became a full member in the following year. His water-colour paintings, which are principally scenes

in Paris (*see* Plate XLII.), where he lived for many years, and in Continental towns, were executed with considerable freedom, and bear a strong resemblance to the work of Bonington; and it is not improbable that many of the so-called paintings by Bonington were done by Boys, as it is hardly possible that the former could have executed all the works attributed to him, considering that his career was cut short so early in life. Owing doubtless to the similarity of their paintings, it has been stated that Boys was a pupil of Bonington; but the late William Callow, who worked with Boys in Paris in 1831, said, if that had been the case, he must have known it, and that Boys never spoke of having other than a mere acquaintance with Bonington. Boys died in 1874 at St. John's Wood.

In 1863 it was decided to alter the name of the society to "The Institute of Painters in Water Colours," and the following is the reason given for the change: "When, upwards of thirty years since, a second exhibition of Water Colour Painters was established, the name of 'The New Society of Painters in Water Colours' seemed the most appropriate designation which the Society could bear. The word 'New' is now an anomaly. The Society has attained a maturity which justifies its assuming a more appropriate title, and the opening of its recently purchased and newly built gallery has been deemed an occasion on which this change of name is at once justifiable and appropriate."

Henry Warren, as it has already been stated, resigned the presidentship in 1873, and Louis Haghe was elected to fill the post. He was the son of a Belgian architect, and was born at Tournai in 1806.

He came to England at an early age, and became a member, on its reconstitution, of the "New Society"; he was also a member of the Belgian Academy and the Academy of Antwerp. Haghe's favourite subjects were architectural buildings in the ancient towns of Belgium, peopled with incidents of the olden time (*see* Plate XLIII.); two of his finest works, "A Council of War at Courtrai," painted in 1839, belonging to the National Gallery, and "An Émeute at Louvain," dated 1859, both hang in the galleries of the Victoria and Albert Museum. He also executed some excellent lithographs, for which he was awarded a gold medal at Paris in 1834. Haghe resigned the presidentship in 1884 on account of ill health, and was nominated honorary president; but he did not live long to enjoy the title, as he died in March of the following year.

All his work was done with his left hand, as he early lost the use of his right arm.

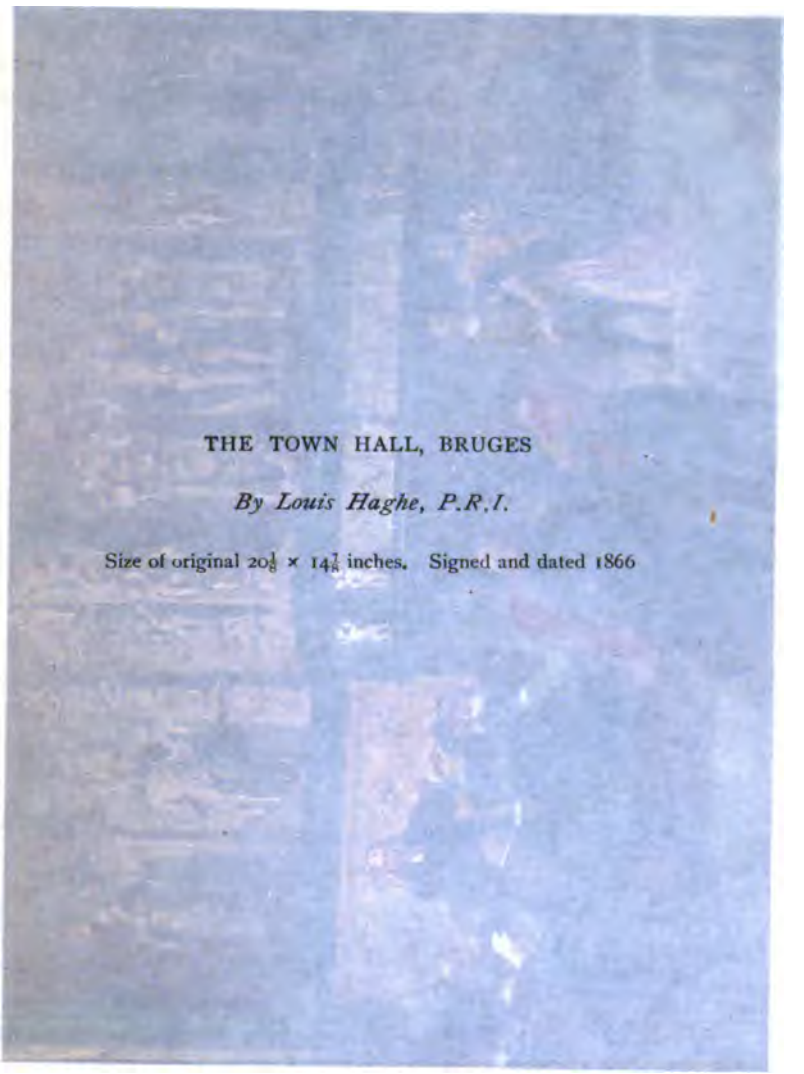
During the latter years of Louis Haghe's presidency several drastic changes were made in the constitution of "The Institute." It was felt by the younger members that the associates should have equal rights in the control of affairs with the full members, and after several stormy meetings the younger party, who were advocating reform, threatened to resign in a body if their proposals were not adopted. The older members, realising that this would mean the ruin of "The Institute," gave way, and in 1879 the associates all became full members, and the associateship was abolished. A more vigorous policy now ensued; a site was obtained

in Piccadilly for larger galleries, and the Piccadilly Art Galleries Company, in which many of the members of "The Institute" were shareholders, erected the Prince's Hall, with a fine series of picture galleries on the top floor, which was sub-let to "The Institute" for its exhibitions.

Attempts were also made by the members of "The Institute" to persuade the different water-colour societies to amalgamate with them, and to form one large association for water-colour art. Overtures were made on two occasions—in 1881 and 1882—to induce the "Old Society" to agree to a fusion, but without success; "The Dudley," however, joined forces at the end of 1882, and thirty artists who had been on the committee of management became members of "The Institute."

"The Dudley," as it was called, had come into existence seventeen years previously, when, for more than a quarter of a century, the exhibitions of the two water-colour societies had been restricted to the works of the members; the organisation was styled "The General Exhibition of Water Colour Drawings," and the first exhibition was held in 1865 at the Dudley Gallery, Egyptian Hall, Piccadilly, the aims of this body being set forth in the following notice prefixed to the catalogue:

"The promoters of the Exhibition, now for the first time opened, have had for their object the establishment of a Gallery which, while exclusively devoted to Drawings as distinguished from Oil Paintings, should not in its use by Exhibitors involve Membership of a Society.



THE TOWN HALL, BRUGES

By Louis Haghe, P.R.I.

Size of original 20⅜ × 14¾ inches. Signed and dated 1866

THE TOWN HALL, BRUGES

By Louis Haghe, F.S.A.

Size of original: 20½ × 14½ inches. Signed and dated 1840



"These two Conditions are not at present fulfilled by any London Exhibition. The Water Colour Societies reserve their walls entirely for Members, while those Galleries which are comparatively open to all Exhibitors (such as that of the Royal Academy) afford but a limited and subordinate space to all works in other materials than Oil.

"The Exhibition is, therefore, not that of a new Society, nor is it intended in any way to rival existing Exhibitions. Its establishment has been called for solely by the requirements of very many Artists—requirements of which the reality is evidenced by the large number of works sent in for Exhibition.

"The promoter strust that the success of this their experiment may be such as to justify the hope they entertain of the Exhibition becoming annual."

Under the management of a committee of artists and amateurs, "The Dudley" met with considerable success, and it enabled many young water-colour painters to bring their works before the public at its exhibitions; besides, what was more important to many of these artists, it proved to be a stepping-stone into the two societies. During the course of the existence of "The Dudley," upwards of forty of its exhibitors became from time to time associates of the "Old Society," and nearly all the artists remaining on the committee of management, as it has already been stated, joined "The Institute" at the time of the amalgamation of these two bodies. "The Dudley" did not confine itself to water-colour paintings, as shortly after its commencement it instituted two other annual exhibitions, one for

cabinet pictures in oils, and the other for black-and-white drawings and studies.

In the year 1883 "The Institute" vacated its old premises in Pall Mall, and opened the first exhibition in its new galleries at Prince's Hall, Piccadilly, with a brilliant reception, at which the King and Queen, then Prince and Princess of Wales, were present. The rules of the society had previously been altered, and a more liberal policy prevailed. The walls were no longer restricted only to the works of the members, but all water-colour artists were invited to submit paintings for exhibition, the result being that nearly nine hundred works were shown in the four spacious galleries.

Shortly after this event, by the command of the late Queen Victoria, the association assumed the title of "The Royal Institute of Painters in Water Colours"; and two years later the president, James D. Linton, who had been elected to the post on the retirement of Louis Haghe, received the honour of knighthood. Sir James Linton resigned the presidentship in 1898, and was succeeded by Edward J. Gregory, R.A., who still enjoys the position.

Prominent members of the Royal Institute have still been, as in former years, although to a lesser degree, attracted to the senior society from time to time; but many water-colour painters of note remained loyal to their society, and continued to be members until their death. Amongst those whom the Royal Institute has thus lost during the last quarter of a century, the following may be mentioned: Randolph Caldecott, who drew charming illustrations

ARUNDEL PARK, SUSSEX

By Thomas Collier, R.I.

Size of original 13¼ × 20⅞ inches. Signed and dated 1878



for children's books; Thomas Collier, the landscape painter; Henry G. Hine, a vice-president; Charles and Towneley Green, both book illustrators; E. M. Wimperis, a vice-president; Kate Greenaway, delightful illustrator of books for children; Edwin Hayes, R.H.A., the painter of seascapes; John Absolon; and Harrison Weir, the noted animal painter.

THOMAS COLLIER was born at Glossop, Derbyshire, in 1840. He studied for a time at the Manchester School of Art, but was mainly self-taught. He became an associate of "The Institute" in 1870, and a full member two years later. His landscapes were produced with great freedom, and are full of breezy atmosphere effects (*see* Plate XLIV.). His painting was greatly appreciated in France; for the works which he exhibited at the Paris Universal Exhibition in 1878 he received the order of Chevalier of the Legion of Honour, and for those at the following exhibition in 1889 he was awarded a silver medal. He died at Hampstead in 1891.

CHAPTER IX

THE INFLUENCE OF PRE-RAPHAELITISM

TOWARDS the end of the "fifties" the influence of the movement of the Pre-Raphaelite Brotherhood had been gradually working a change in water-colour art. "The graduate of Oxford," who had some fifteen years previously wielded his powerful pen in the defence of Turner, had turned it in support of the P.R.B.[1] He wrote: "It surely becomes a matter of no little interest to see what spirit it is that they have in common, which, recognised as revolutionary in the minds of the young artists themselves, caused them, with more or less firmness, to constitute themselves into a society, partly monastic, partly predicatory, called 'Pre-Raphaelite'; and, also recognised as such, with indignation, by the public, caused the youthfully didactic society to be regarded with various degrees of contempt, passing into anger (as of offended personal dignity), and embittered farther, amongst certain classes of persons, even into a kind of destructive abhorrence.

"I believe the reader will discover, on reflection, that this is really only one quite common and sympathetic impulse shown in these three works (*of Hunt, Millais,*

[1] This mystic symbol was employed by the Brotherhood for some time before its meaning was understood by the public.

PLATE XLV

A VINEYARD WALK AT LUCCA

By John Ruskin

Size of original 17 × 13½ inches

PLATE XLV

A VINEYARD WALK AT LUCCA

By John Ruskin

Size of original 17 × 11¾ inches



and Rossetti), otherwise so distinct in aim and execution. And this fraternal link he will, if careful in reflection, discover to be an effort to represent, so far as in these youths lay either the choice or the power, things as they are, or were, or may be, instead of according to the practice of their instructors, and the wishes of their public, things as they are *not*, never were, and never can be; this effort being founded deeply on a conviction that it is at first better, and finally more pleasing, for human minds to contemplate things as they are, than as they are not."

Although the efforts of this small band of the Brotherhood, which roused so much public ridicule at the time, were mainly confined to oil painting, still its three founders, W. Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti, also worked in water colours. It was felt by them that the water-colour painters were adhering too much to the dogmas of the drawing masters of the old school with regard to composition, and failed to seek truth in Nature.

JOHN RUSKIN, the greatest of art critics, who so strongly supported the Pre-Raphaelite movement, could also use his pencil and brush with almost the same facility as his pen. He was born in London in 1819, his father being a wealthy wine-merchant of Scotch extraction. The story of Ruskin's early life is charmingly told in his autobiography, "Praeterita." It was originally intended that he should enter the Church, but the development of his artistic nature decreed otherwise. He at first studied painting under Copley Fielding, and subsequently under J. D. Harding; but he was most influenced by the works of

Samuel Prout, David Roberts, and Turner, as well as by the old masters. In the year after taking his degree at Oxford, in 1842, the first volume of "Modern Painters," by "A Graduate of Oxford," appeared; it was written in defence of the modern landscape painters, especially Turner. The subsequent volumes, which comprise a treatise on the principles of art, opposed to the accepted standards at that period, called forth a storm of adverse criticism; but, as so many truths expounded by him were unassailable, Ruskin's teaching gradually gained ground, and his influence spread throughout British art. Ruskin made considerable travels at various periods through France, Switzerland, and Italy, where he executed many sketches. The original drawing of "A Vineyard Walk at Lucca," of which an illustration is given, shows the lower stonework of a tower of the twelfth century (*see* Plate XLV.). It was executed in 1874, when he visited Assisi, Rome, and Sicily. Many of his earlier drawings, executed in pencil and wash, of architectural details, were handled with extreme fineness. He illustrated many of his own writings, such as "The Seven Lamps of Architecture," 1849, and "The Stones of Venice," 1851-3. Ruskin was appointed Slade Professor at Oxford in 1869, and continued to lecture there—with an interval of three years—until 1884. He was elected an honorary member of the Old Water Colour Society in 1873, and exhibited a few drawings at its gallery. Although Ruskin's drawings show considerable power, it is mainly by his writings that his influence has been felt. It is impossible here to even summarise all the works by him relating to art, or to mention those which he wrote on political economy.



THE BORGIA FAMILY

By Dante Gabriel Rossetti

Size of original 14½ × 14⅞ inches. Signed and dated 1863

THE BORGIA FAMILY

By Dante Gabriel Rossetti

Size of original 14½ × 14½ inches. Signed and dated 1869



During the latter years of his life Ruskin retired to Brantwood, his home beside Lake Coniston, and there passed the remainder of his days in rest and quietude. He died in this peaceful retreat, after a brief illness, on January 20, 1900.

The young men who banded themselves together about 1850 under the name of the Pre-Raphaelite Brotherhood sought for truth in Nature, and inculcated a system of the exact and literal imitation of parts, gradually merging them into a whole. They started a weekly publication called *The Germ: Thoughts towards Nature in Poetry, Literature, and Art*, but it was not a success, as only four parts appeared.

> Ask "Is this Truth?" For is it still to tell
> That, be the theme a point, or the whole earth,
> Truth is a circle, perfect, great or small!

GABRIEL CHARLES DANTE ROSSETTI, or Dante Gabriel Rossetti, as he was commonly called, besides being a painter, was a considerable poet in verse, and it was from him that many of the poetic writings and designs in *The Germ* emanated. He was born in London in 1828, and was the son of an Italian refugee and professor of Italian at King's College. Rossetti was educated at King's College School, where he received his first lessons in drawing from J. S. Cotman. In 1843 he joined Cary's Art Academy, and subsequently entered the Royal Academy Schools. Later he was for a time pupil of Ford Madox Brown, and on leaving this painter he shared a studio with Holman Hunt, where he painted his first exhibited work, an oil painting, "The Girlhood of Mary Virgin."

About the time of the formation of the Pre-Raphaelite Brotherhood, Rossetti devoted himself more to water-colour than oil pictures; he also drew heads in crayon, especially taking for his model Miss Siddal, whom he married in 1860. His married life was of short duration, his wife dying in 1862; and such was his violent grief that he placed the MSS. of all his poems in her coffin, and it was not until ten years afterwards that they were exhumed, and subsequently published. Shortly after his wife's death, Rossetti took up his residence at 16, Cheyne Walk, where he passed some of the remainder of his life almost in seclusion, seeing only a few devoted friends, such as his brother, W. M. Rossetti, Swinburne, Meredith, and Sandys. He died at Birchington-on-Sea, whither he had gone for the benefit of his health, on April 9, 1882; a Celtic cross in the churchyard marks his last resting-place.

The mystical intensity of his works, both in painting and poetry, founded to a great extent on the writings of Dante, did much to revive a feeling of poetic art in England. Although one of the original members of the Brotherhood, he, with his highly imaginative temperament, soon ceased to copy from Nature. His paintings, though frequently imperfect in drawing, display a romantic instinct, and an opulent sense of decoration glowing in colour. The small water-colour painting of "The Borgia Family" in which Lucrezia is seated in the centre, while Pope Alexander VI. leans over her left shoulder, and her brother Cæsar blows the rose petals from her hair, well exemplifies his art in that medium (*see* Plate XLVI.).

ELIJAH RESTORING THE WIDOW'S SON

By Ford Madox Brown

Size of original 36¾ × 23⅞ inches. Signed and dated (18)68

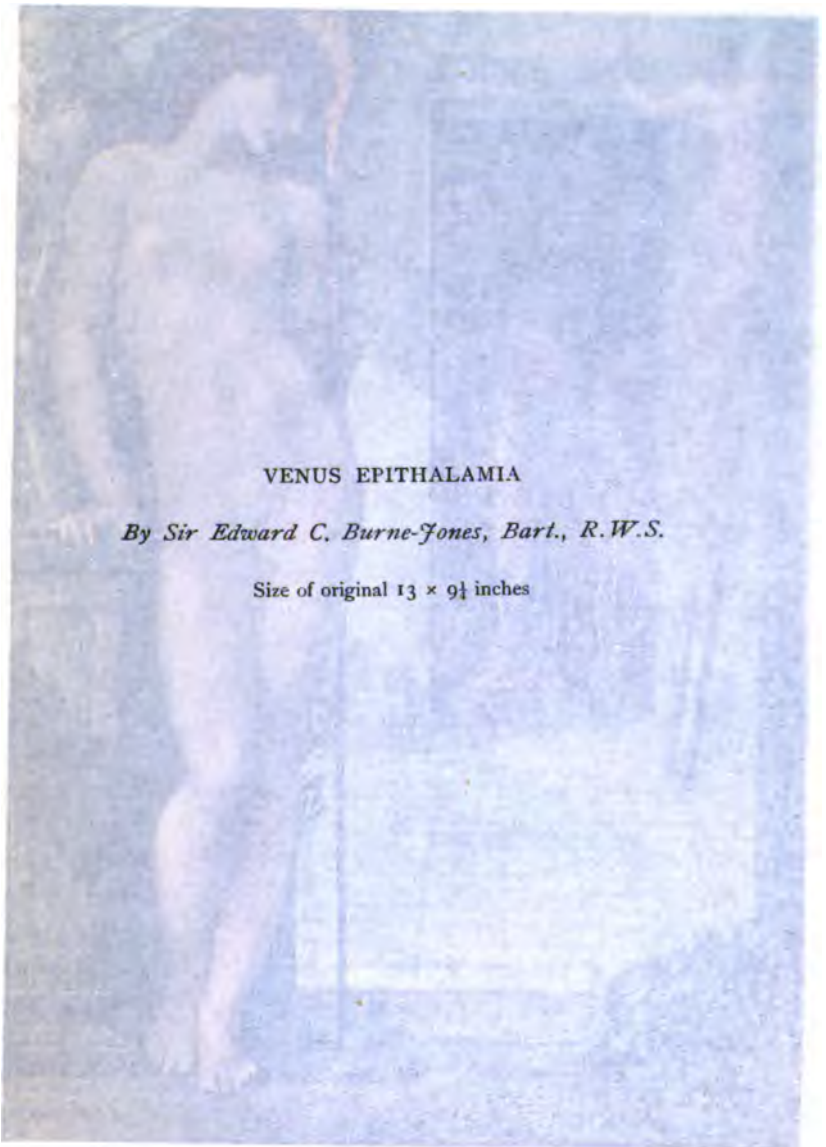
PLAIN TEXT



Contrary to the usual sequence, in the case of FORD MADOX BROWN the influence of the pupil prevailed over the master; for, after receiving Rossetti into his studio as a student, Madox Brown came in contact with the Pre-Raphaelite movement, and, whilst never actually joining the Brotherhood, became instilled with its spirit of revolt. He was the son of a naval officer, and was born in 1821. He studied art at Bruges, Ghent, and Antwerp; visited Paris in 1843-4; and also worked for a period at Rome. His principal works were executed in oils, "Work" (at Manchester Art Gallery) and "Last of England" (at Birmingham) being his finest paintings in that medium, whilst "Elijah Restoring the Widow's Son" (*see* Plate XLVII.) is an admirable example in water colours. Madox Brown was for some years employed upon a series of panels for the town hall of Manchester, illustrating the history of the city; they were executed in an improvised studio at the top of that building. He was one of the founders of the first Hogarth Club in 1858; its objects were to hold meetings in its club-rooms at 6, Waterloo Place, S.W., and to enable the artistic members to place their works therein for private views. There were three classes of members—artistic, non-artistic, and honorary. The meaning of "non-artistic" was not defined in the rules, but it may be assumed that it meant that the members were not professional painters. Many men noted in literature and art joined the club; Thackeray, Ruskin, Carlyle, and Browning being amongst the former, whilst art was represented by Leighton, Burne-Jones, and most of the members of the Pre-Raphaelite

Brotherhood. Madox Brown died in 1893, and was buried in Finchley Cemetery.

SIR EDWARD COLEY BURNE-JONES, BART., R.W.S., was an imaginative and poetic painter of the highest order, and followed the principles of the Pre-Raphaelites. He was born of Welsh ancestry at Birmingham in 1833. After receiving his early education at King Edward VI.'s Grammar School in that city, he entered Exeter College, Oxford, with a view to an ecclesiastical career; but, his enthusiasm being aroused by the work of Rossetti, he left Oxford and came to London, where he studied art for a time with William Morris. He returned to Oxford in 1857 to assist Rossetti, with others, in the execution of the decorations in the debating hall, now the library, of the Oxford Union Society. Burne-Jones was elected an associate of the Old Water Colour Society in 1864, and became a full member four years later; but in 1870 he severed his connection with the society, owing to a question with respect to the propriety of exhibiting one of his pictures which include a nude figure, to which objection had been made by visitors to the gallery; in 1886 the unfortunate difference was made up, and he was re-elected a member. In 1885 he became an Associate of the Royal Academy, but in 1893 resigned that position. Burne-Jones executed several series of paintings in a decorative character on a large scale, the most important being works entitled "The Briar Rose"; another series, consisting of seven paintings representing the legend of St. George and the Dragon, was designed for the decoration of Birket Foster's house at Witley. His water-colour paintings display an intense poetic

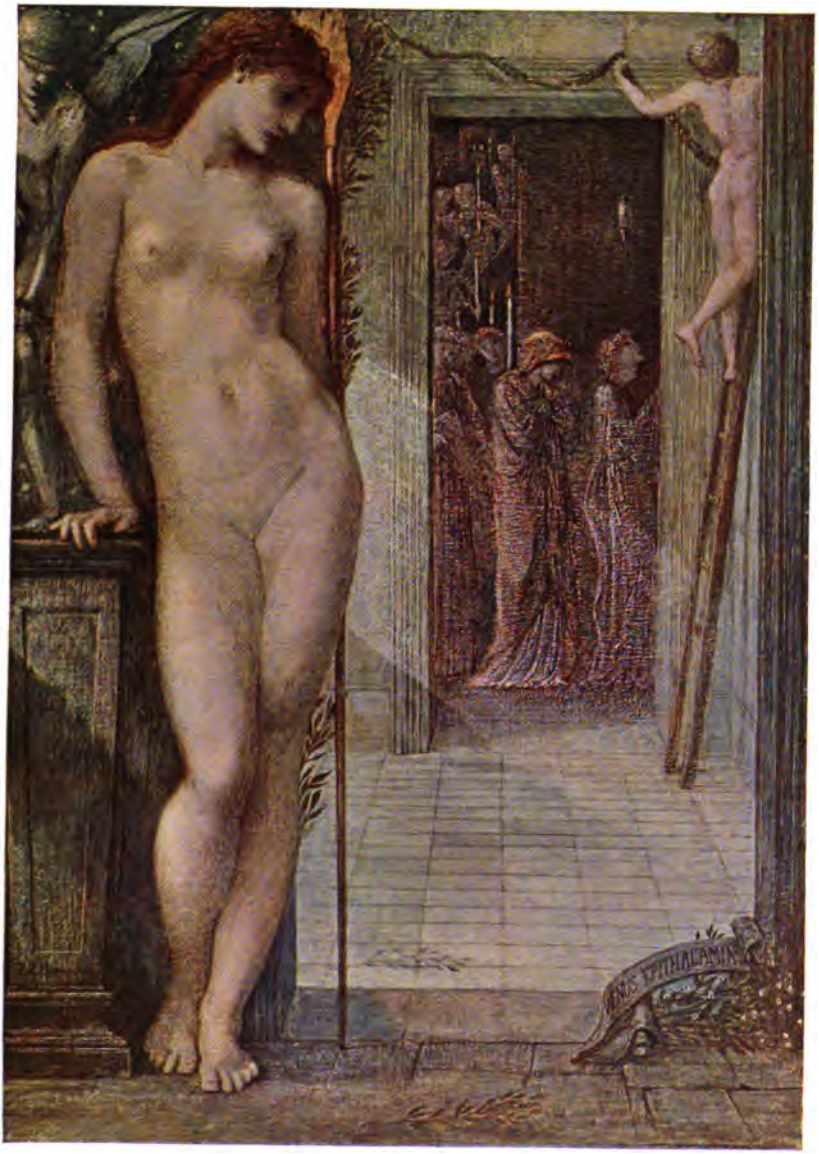


VENUS EPITHALAMIA

By Sir Edward C. Burne-Jones, Bart., R.W.S.

Size of original 13 × 9¼ inches

PLATE XLVIII


VENUS VERTICORDIA

feeling, as is shown in "Venus Epithalamia" (*see* Plate XLVIII.). He designed tapestry, stained glass, and mosaics. He was created a baronet in 1894. His death occurred in 1898, and he was buried at Rottingdean, near Brighton.

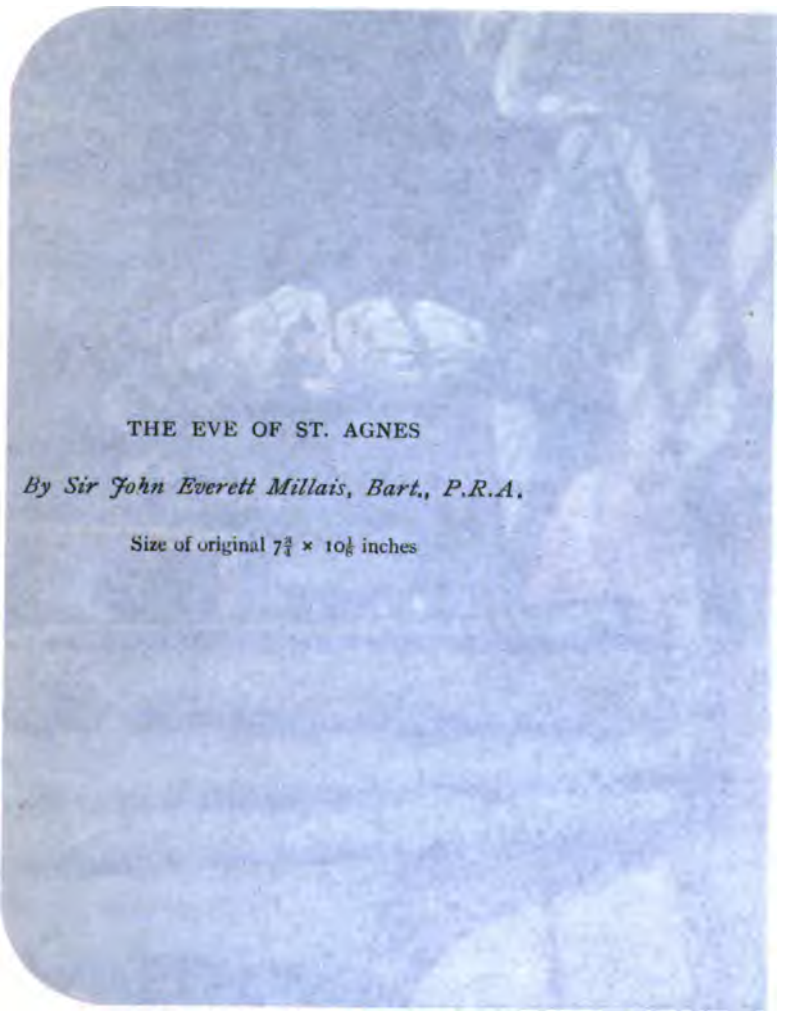
When Thomas Bewick restored wood engraving to England it was executed with fine lines in the manner of copper plates, and later, when steel plates with still finer lines became in vogue, wood engravings also increased in greater delicacy till shortly before the "sixties," when a freer and more open style was adopted by the introduction of a "fat" line. Three periodicals, *Once a Week*, *The Cornhill Magazine*, and *Good Words*, were amongst the first publications to produce illustrations executed in this broad manner; the principal artists engaged in making the drawings on the wood blocks were J. E. Millais, Frederick Walker, George J. Pinwell, A. B. Houghton, and others; J. A. McNeill Whistler also drew four blocks for *Once a Week* and two for *Good Words*. About the same period these and other artists, influenced, it may be, by this new style of wood engraving, were breaking away from the conventional compositions of the older men, and were engaged in painting works direct from Nature unhampered by the theories of the early "drawing masters."

Sir John Everett Millais, Bart., P.R.A., principally known as a painter in oils, nevertheless executed many charming little drawings in water colours, chiefly replicas of his large works in oil. Of these "The Eve of St. Agnes" (*see* Plate XLIX.) is an example; it was painted in 1863, when Millais was

breaking away from some of the tenets of the Pre-Raphaelite Brotherhood. The scene is depicted in a bedroom at Knole, near Sevenoaks.

> Full on this casement shone the wintry moon,
>
> . . . her vespers done,
> Of all its wreathed pearls her hair she frees;
> Unclasps her warmed jewels one by one;
> Loosens her fragrant bodice; by degrees
> Her rich attire creeps rustling to her knees:
> Half hidden, like a mermaid in sea-weed,
> Pensive awhile she dreams awake, and sees,
> In fancy, fair St. Agnes in her bed,
> But dare not look behind, or all the charm is fled.
>
> KEATS, *The Eve of St. Agnes*

Millais, who was born in 1829 at Southampton, was of Norman extraction. He spent his early childhood in Jersey and Brittany; but, on showing remarkable talent for drawing, he was sent to Sass's School. At the age of eleven he entered the Royal Academy Schools, where he won the gold medal for his historical painting a few years later. At the age of sixteen he exhibited his first painting at the Royal Academy, "Pizarro Seizing the Inca of Peru," which now hangs in the Victoria and Albert Museum. As has already been stated, he was one of the founders, with Holman Hunt and Rossetti, of the Pre-Raphaelite Brotherhood, and his paintings at that period shared with those of his colleagues fierce criticism; but eventually his pictures were received with enthusiastic appreciation. He became an Associate of the Royal Academy in 1853, and a full member ten years later, by which time the



THE EVE OF ST. AGNES

By Sir John Everett Millais, Bart., P.R.A.

Size of original $7\frac{3}{4} \times 10\frac{1}{8}$ inches

THE LIFE OF ST. AUGUSTINE

By Sir John Henry Mellor, Bart., F.R.A.

Size of volume 71 × 101 inches

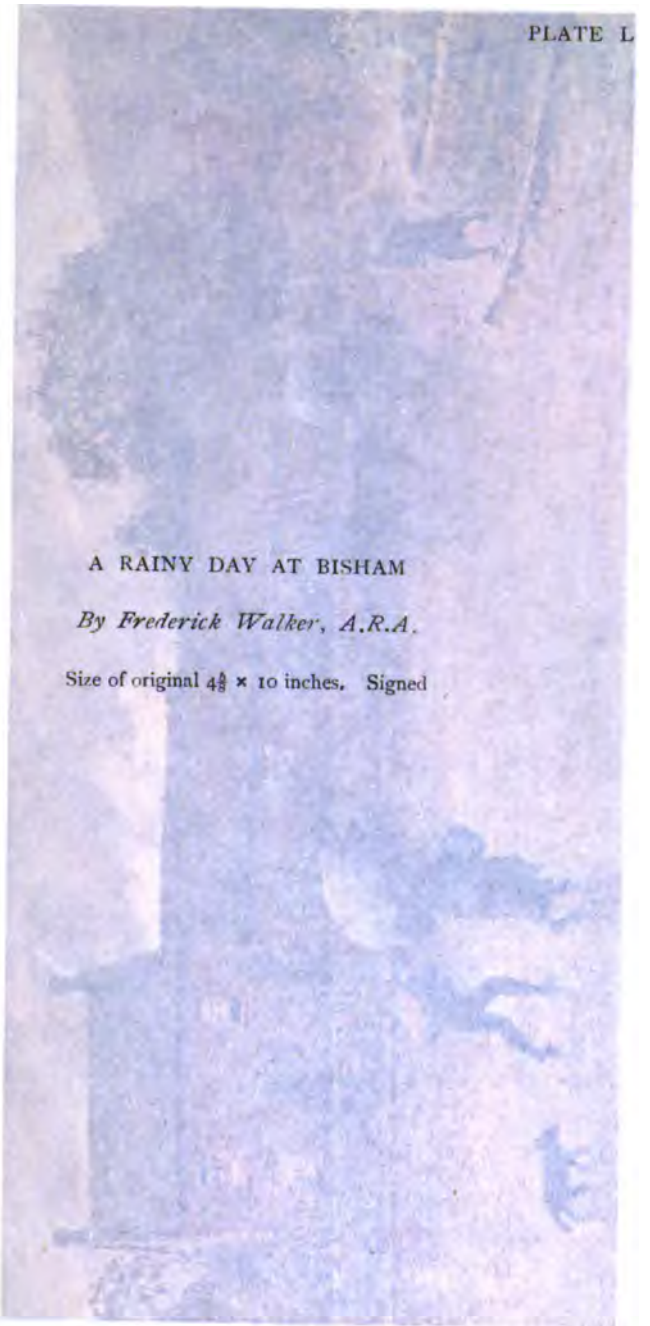


Pre-Raphaelite Brotherhood had more or less broken up. In February, 1896, he succeeded Lord Leighton as President of the Royal Academy; but he did not live long to enjoy the honour, as he was at the time of his election suffering from a malignant disease, from which he died on August 13 in the same year. He was buried in St. Paul's Cathedral.

FREDERICK WALKER, A.R.A., the son of an artistic designer of jewellery, was born in Marylebone in 1840. Displaying an artistic bent at an early age, he was placed with an architect and surveyor named Baker; but soon left him, in order to attend Leigh's Life School, and to study the antique in the British Museum. In 1858 he became a student at the Royal Academy Schools; and subsequently he was employed by Whymper in drawing book illustrations on wood blocks. At this period he had a hard struggle for existence, until he was fortunately engaged by Thackeray to illustrate his stories "Philip" and "Denis Duval" in *The Cornhill Magazine*, when he rose rapidly into fame. He was elected an associate of the Old Water Colour Society in 1864, and a full member two years later. Walker was, in 1871, the first painter connected with the "Old Society" to be elected an Associate of the Royal Academy; but he did not live long to enjoy the honour. Fred. Walker, the "Little Billee" of Du Maurier's *Trilby*, was slight in build, and was delicate in health, which at last gave way under an attack of consumption; he died at St. Fillan's, Perthshire, on June 4, 1875, at the age of thirty-five. He was buried in the churchyard of Cookham,

a village at which he particularly loved to stay, and where he executed several of his water-colour drawings, including "A Rainy Day at Bisham" (*see* Plate L.). Within the church there is a medallion placed to his memory by his friends.

Walker had a genius and a method peculiar to himself, combined with a refined and poetic charm; his figures were beautifully drawn, with a true feeling for rustic life, although his men are heroic and often posed in a Greek style, acquired doubtless by his early study of the antique at the British Museum. From the comparatively few paintings he left behind—he only exhibited eight oil paintings at the Royal Academy, and thirty-eight water colours at the "Old Society"—it is impossible to say to what height in his career he might not have attained. His principal painting in oil, "The Harbour of Refuge," is now in the Tate Gallery; he painted a replica of it in water colours. Walker's water-colour drawings are eagerly sought after, and this work recently fetched 2,580 guineas at a sale at Christie's; whilst at the same time a small drawing entitled "The Violet Field," measuring only $9\frac{3}{4}$ in. by $15\frac{3}{4}$ in., realised 1,600 guineas. It was executed by Walker in 1867, when he was only twenty-seven years of age, and was exhibited at the winter exhibition of the Old Water Colour Society in the same year. At that time it had no title, being simply No. 336 in the catalogue; the picture, a fresh and sincere transcript from Nature, was painted by Walker from one of the front windows of a cottage at Beddington, near Croydon, where he frequently stayed.



A RAINY DAY AT BISHAM

By Frederick Walker, A.R.A.

Size of original 4⅝ × 10 inches. Signed


F. W.
97.92

It is a somewhat remarkable coincidence that the three young men, Frederick Walker, George J. Pinwell, and A. B. Houghton, who did so much for wood engraving in the "sixties" should all have passed away before reaching the prime of life, and within seven months of each other. Pinwell's death occurred in September, 1875, four months after that of Walker; and Houghton died in November of the same year.

GEORGE JOHN PINWELL, the son of a builder, was born at High Wycombe in 1842. After studying at St. Martin's Lane School and Heatherley's Academy, he first obtained a livelihood by making drawings for *Once a Week*, and for numerous illustrated books produced by the Dalziel brothers; he also executed many small water-colour paintings (*see* Plate LI.), with a peculiar charm, of subjects which he had already produced in black-and-white. Pinwell became an associate in 1869, and a full member in the following year, of the Old Water Colour Society, to which he contributed a few notable pictures; amongst them may be mentioned "Gilbert à Beckett's Troth," two versions of "The Pied Piper of Hamelin," "The Elixir of Love," and "The Great Lady." Pinwell, when studying Nature, was a close follower of Walker; but in poetic imagination he went far beyond him. Much of his work has refined feeling, but it often displays imperfections in execution. He died at Adelaide Road, South Hampstead, in the thirty-third year of his age, and was buried in Highgate Cemetery.

ARTHUR BOYD HOUGHTON, born in 1836, was the son of Captain Houghton of the Indian Navy.

He at first tried painting in oils, but later turned his hand to drawing on wood blocks, and produced a large number for Dalziel's "Illustrated Arabian Nights' Entertainments"; a good example of one of his water-colour paintings, "The Transformation of King Beder," a variation of the illustration in the book, is in the Victoria and Albert Museum. He became an associate of the Old Water Colour Society four years before his death. Houghton possessed considerable inventive power, and his inspirations were chiefly taken from the East; his drawing, however, was frequently defective, which may have been caused by his having only the use of one eye—the other he unfortunately lost in early life.

THE GOSSIPS

By George John Pinwell

Size of original 5¼ × 6¾ inches

THE GOSSIPS

By George Ade Illustrated



CHAPTER X

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS *(continued)*

AFTER the retirement of J. F. Lewis from the "Old Society" in 1858, Frederick Tayler became the president, which post he held till 1871. During his period of office the holding of winter exhibitions of sketches and studies was instituted; the first was opened in November, 1862, and they have been annually continued ever since. At first the members adhered to the original intention of the promoters, and only contributed sketches, but gradually finished works made their appearance; and at the present time the only difference between the summer and winter exhibitions is that at the former all the works are required to be closely framed in gilt, whilst at the latter they are allowed to have white margins.

Another important event took place during Tayler's presidency; the council of the Royal Academy rescinded the rule forbidding its members to belong to any other society of painters, and the barrier which had stood between these two institutions for nearly three-quarters of a century was removed. In 1870, W. C. T. Dobson, who had been an Associate of the

Royal Academy for ten years, was elected an associate of the "Old Society"; and in the following year Frederick Walker was the first painter connected with the "Old Society" who received the honour of being elected an Associate of the Academy; whilst Henry Stacy Marks achieved the distinction of being made an associate of both institutions.

FREDERICK TAYLER, the son of a country gentleman, was born at Boreham Wood, near Elstree, in 1802. He was educated at Eton and Harrow, and, much against the wishes of his family, he took up art as a profession; he studied at Sass's School and at the Royal Academy, and subsequently under Horace Vernet in Paris, there sharing for a time a studio with Bonington. He became an associate of the "Old Society" in 1831, and a full member three years later. He received many honours, including the Chevalier of the Légion d'Honneur of France, the Belgian Order of Leopold, and gold medals at various international exhibitions.

The subjects of his paintings were mainly hawking parties and other sporting scenes of the olden time (*see* Plate LII.), for which he became noted. There is a bright sunlight effect and a freshness in his paintings, executed with a facile handling and a free touch; Ruskin, in "Modern Painters," compares the works of Tayler as an illustration of powerful sketching in contrast to the highly finished drawing of Lewis.

Tayler was a member of the Etching Club, and contributed plates to the various publications issued by that society; he also made drawings on

PLATE LII

HAWKING

By Frederick Tayler, R.W.S.

Size of original $6\frac{3}{4} \times 10\frac{3}{4}$ inches



wood blocks for illustrated gift-books, which were so popular during the middle of last century. He died at West Hampstead in 1889.

After the retirement of Tayler from the post of president in 1871, on account of ill health, John Gilbert was elected to fill the vacancy. In the following year Gilbert received the honour both of knighthood and of being elected an Associate of the Royal Academy; four years later he became a full Academician; and he was thus the first painter to be on the governing body of both institutions at the same time. Whilst he was president, in 1881, the society received Her late Majesty Queen Victoria's permission to prefix the word "Royal" to its original title; and Gilbert designed the diploma which is granted to its members.

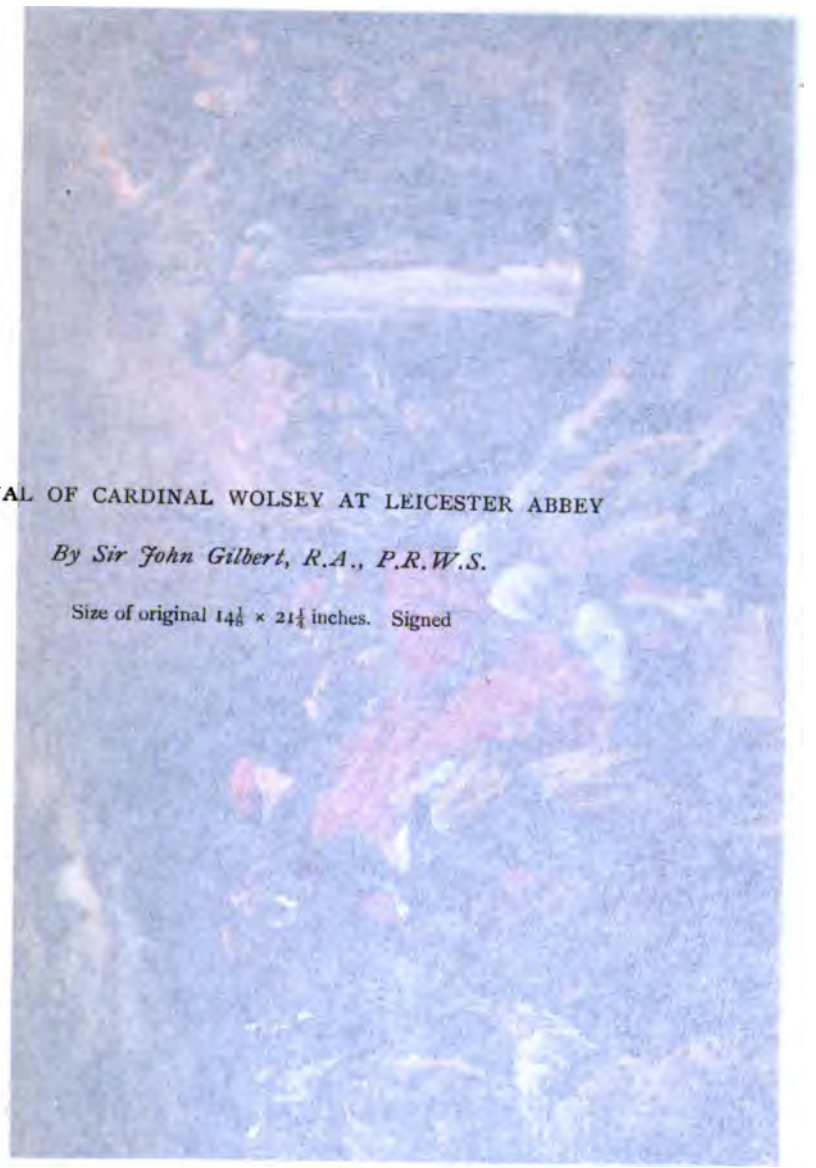
Sir John Gilbert, R.A., P.R.W.S., born at Blackheath in 1817, was the son of an estate agent. With a view to entering his father's profession he worked in an office near the Mansion House; and, by using his opportunities of sketching from the windows of his office, uniforms and liveries worn by those attending civic functions, acquired a skill afterwards useful to him in painting historical subjects. He studied for a short time under George Lance, but was mainly self-taught.

During the first part of his life, Gilbert was a prolific draughtsman, and executed numberless drawings on wood blocks for the engraver. Amongst the earliest wood engravings after Gilbert are illustrations to "Robin Hood and his Merry Men," the first of a series of illustrated nursery tales for children published by

Joseph Cundall; the book appeared in 1841, and the prints were coloured by hand. In the following year *The Illustrated London News* made its appearance, and Gilbert contributed to the first number, and continued to work for that journal for nearly twenty years, many of his double-page illustrations in colour printing forming the chief attraction. He also supplied very many illustrations for poetical works and an elaborate "Illustrated Shakespeare" published in 1856 (*see* Plate LIII.). Gilbert s water-colour drawings, executed with great freedom, are rich in colour and full of contrasts, and chiefly represent scenes of military and state pageantry, in which brilliant uniforms play a conspicuous part. He also painted in oils. Gilbert died at his native town in 1897, and was buried at Lewisham. Sir Ernest A. Waterlow, R.A., was elected to the vacant post of president, which position he still enjoys.

During the presidency of Tayler and Gilbert, there were many noted painters who considerably contributed to uphold the prestige of the Old Water Colour Society. Amongst them must be mentioned Samuel Palmer, Edward Duncan, and William Callow (who had all been members for many years), Samuel Read, Birket Foster, the two brothers Henry and Albert Moore, and Arthur Melville; they practised different styles, and their varied paintings added a special charm to the exhibitions, and relieved them of monotony.

SAMUEL PALMER was a painter with a most poetic mind. "His life," says Richard Redgrave, "was a long study of the varied aspects of Nature, and, having



ARRIVAL OF CARDINAL WOLSEY AT LEICESTER ABBEY

By Sir John Gilbert, R.A., P.R.W.S.

Size of original 14⅛ × 21¼ inches. Signed



mastered all imitative detail, and having a mind filled with the study of classic poetry, and deeply imbued with the noble imagery of the most classic of our English poets, Milton, he acquired the power of rendering Nature in her grandest phases, and of painting her as she appeared to his original and learned mind. Palmer was born in Surrey Square, Newington, in 1805. He received little or no education in art, and was almost self-taught. At the early age of fourteen he exhibited an oil painting at the Royal Academy. Later he made the acquaintance of John Linnell, one of whose daughters he afterwards married, and of William Blake, whose strong poetic mind greatly inspired the younger man; Palmer always spoke of him with deep veneration. He visited France and Italy, spending two years in the latter country. On his return to England he abandoned oil painting and devoted himself to water colours. He was elected an associate of the "Old Society" in 1843, and became a full member in 1854.

Palmer also practised etching, and was a member of the Etching Club. "Thrice happy those," he once wrote, "to whom etching is just a pleasant recreation like amateurs hay-making. With me it is both a 'labor' and an 'opus,' enjoyable though, in another way, for this very reason," and he complained that "through over-devotion to that great time-killer, chiaroscuro, my etchings consume much of it."

Palmer, who was always delicate in health, went, about 1862, to reside at Redhill, where he lived in retirement during the remainder of his life. He suffered greatly from asthma; and, writing in the

year before his death, 1881, to an old friend similarly afflicted, he said: "I have been free from asthmatic attacks for three or four years; perhaps through creating an artificial climate with the glass about 60 day and night, nor do I so much as go out into the garden, save in warm weather; though, with sufficient clothing, the 'respirator' gives much liberty in that respect." Although almost entirely confined to his rooms, his most important works were executed during this latter period, when his love of effects of dazzling light and mystic sunsets (*see* Plate LIV.) was shown with great power.

Samuel Palmer's wife, who was a daughter of John Linnell, executed some charming drawings.

EDWARD DUNCAN, R.W.S., chiefly painted marine subjects, which are remarkable for their freshness. He was born in London in 1803, and was articled to Robert Havell, the aquatint engraver. Subsequently he gave up engraving, and became a water-colour painter. He joined the "New Society" in 1833; but resigned it in 1847 to become an associate of the "Old Society" in 1848, and a full member in the following year. He died in 1882 at Haverstock Hill.

WILLIAM CALLOW, R.W.S., was for many years the father of the "Old Society." He was born at Greenwich in 1812; and at the age of eleven he was articled to Theodore and Thales Fielding, the brothers of Copley Fielding. He went to Paris in 1829, and resided there for more than ten years. He was appointed teacher of drawing to the children of Louis Philippe, and subsequently had many other distinguished pupils. He was elected an associate of

THE WINDING STREAM

By Samuel Palmer

Size of original 4 × 7 inches. Signed

THE WINDING STREAM



the "Old Society" in 1838, and a full member ten years later. He died, upwards of ninety-five years of age, at Great Missenden, where he had lived for more than half a century, on February 20 of the present year. He was a prolific worker, and a constant contributor, for seventy years, of a large number of paintings, mostly the outcome of his many tours in France, Belgium, Germany, and Italy, to the exhibitions of the "Old Society." He was especially fond of picturesque architecture, such as Gothic churches, ancient timbered houses, wharves with shipping, and, above all, those quaint old market-places which are to be found in Continental towns. He did not belong to the severe class of architectural draughtsmen who minutely depict every ornament; but street scenes, with old buildings and overhanging houses, usually formed the chief features of his compositions, in which effective disposition of light and shade, and masses of colour, play a more conspicuous part than local colour. He also executed many seascapes.

SAMUEL READ, R.W.S., was another painter of architectural subjects of a picturesque character, and was noted for his drawings of moated granges and haunted houses, which were engraved in *The Illustrated London News*. He was born at Needham Market, Suffolk, about 1815. It was at first intended that he should take up the legal profession, and he was placed in a lawyer's office at Ipswich; but, showing artistic proclivities, he was transferred to an architect. He came to London in 1841, and was taught drawing on wood under J. W. Whymper; his connection with *The Illustrated London News*

began soon after that journal was started, and it lasted until his death. In 1853, just before the outbreak of the Crimean War, he was sent to Constantinople and the Black Sea ; and this was the first occasion of any special artist being sent abroad to furnish sketches for an illustrated paper. He became an associate of the "Old Society" in 1857, but did not become a full member until three years before his death, which took place in 1883.

The two brothers HENRY MOORE, R.A., R.W.S., and ALBERT JOSEPH MOORE, A.R.W.S., came of a large family, the former being the ninth, and the latter the fourteenth child of William Moore, a portrait painter at York. They both received early instruction in drawing from their father ; but here all similarity ends, as their styles diverged, and the composition of their paintings became totally different.

Henry Moore, who was born in 1831, commenced his career as a painter under the influence of the Pre-Raphaelites; but about 1858 he turned his attention almost entirely to marine subjects. He was elected an associate of the Old Water Colour Society in 1876, and a member in 1880. Henry Moore painted in oils as well as water colours, and became an associate, and afterwards a full member, of the Royal Academy. He died at Margate in 1895.

Albert Moore was born ten years after his brother Henry. He showed an early proclivity for art, gaining a Government School of Design medal when only twelve years of age ; and his first picture was exhibited at the Royal Academy only four years later. Albert Moore's work was decorative in character, of graceful

AN OPEN BOOK

By Albert Joseph Moore, A.R.W.S.

Size of original 11¾ × 9 inches

PLATE IV



line, sweet in colour, and full of poetical motives. His fancy dwelt on beautiful women arrayed in flowing robes and classical costumes, frequently reclining in languid positions. "An Open Book," of which an illustration is given (*see* Plate LV.), is a replica of a single figure in a large composition entitled "Reading Aloud," which was recently sold at Messrs. Christie's, at the sale of the late Mr. William Connal's collection. Albert Moore was elected an associate of the Old Water Colour Society in 1884. He died on September 25, 1893.

Another brother, John Collingham Moore, was also a painter. He lived for a long while in Italy, and made many sketches, both in oils and water colours, in Florence and Rome and their environs.

The great charm of the paintings of BIRKET FOSTER, R.W.S., lies in the poetic feeling with which he indued them, and the care and felicity with which his compositions were selected, especially those representing the homely scenes so frequently selected from the neighbourhood of Witley, that picturesque part of Surrey (*see* Plate LVI.) where he lived for many years. He revelled in sunny landscapes, with sheep roaming in the distance, and with rustic children playing in the foreground; he was also attracted by peaceful red-brick cottages covered with thatch, and enlivened by domestic scenes. It is by these rural paintings that he is best known. He wandered far afield in search of the picturesque, and produced paintings selected from all parts of England, Wales, and Scotland. He also travelled frequently on the Continent, and painted the charms of Venice, the

grandeur of the Rhine, and the picturesque scenery of Brittany.

Myles Birket Foster, who was born at North Shields in 1825, belonged to a Quaker family; and, when about sixteen years of age, he was employed by Peter Landells to make drawings on wood blocks for *Punch* and *The Illustrated London News*. Subsequently he drew a vast number of illustrations for books, but abandoned this work about 1859, and confined himself to painting, chiefly in water colours. He became an associate of the Old Water Colour Society in 1860, and a full member two years afterwards. Foster died at Weybridge in 1899.

Complaints had frequently been made against the Old Water Colour Society that they were too restricted a body; but, when Arthur Melville was elected an associate in 1888, such an accusation could no longer be justified, as his work was of the most advanced impressionist school, painted in vivid colours in the open sunshine.

Arthur Melville, R.W.S., A.R.S.A., was born in 1858, and was devoted to painting from his childhood; he was almost entirely self-taught, and, after working at a night school during his boyhood, he went, in 1877, to study at Paris. Although influenced to some degree by contemporary French art, it was in the East that his genius found its completely individual note, as expressed in his paintings.

During the years 1881 and 1882 he visited Egypt, India, and Persia, and rode alone from Bagdad to the Black Sea (*see* illustration of "The Gateway of Kerkuk,"

A SURREY LANE

By Myles Birket Foster, R.W.S.

Size of original 8 × 12½ inches. Signed



Plate LVII.). Melville lived for some time in Scotland, and afterwards came to London. He was elected an associate of the Royal Scottish Academy in 1886, and of the Royal Water Society in 1888, becoming a full member in 1900. There is a fine example of Melville's water-colour painting in the Victoria and Albert Museum entitled, "The Little Bull Fight. Bravo, Toro!" From 1897 he lived chiefly near Witley, painting a series of large oil paintings, "The Christmas Carols," and an immense canvas, "The Return from the Crucifixion," all of which were unfinished at the time of his death in 1904.

CHAPTER XI

THE LAST DECADE OF THE NINETEENTH CENTURY

THE time has not yet arrived when the history of British water-colour art during the last years of the nineteenth century can be written, for it is not yet possible to say what will be the ultimate position it will take; whether it will eventually become a recognised school of British painting, or whether it will have only a mere ephemeral existence, cannot be predicted; nevertheless, it may not be out of place to give a brief statement of a development which has gradually sprung up amongst painters, not water-colourists alone, during recent years, and the first inception of which was created towards the end of last century.

After the severance of the Pre-Raphaelite Brotherhood the æsthetic school came into existence, in which not only painters, but also poets were conspicuous, Rossetti, Swinburne, and Oscar Wilde being typical representatives. Morbid melancholy was a prominent feature in the works of the æsthetic painters as well as in those of the poets. The former peopled many canvases with pale and distrait maidens with tangled locks, and youths with lank hair; all with features full of sad weariness, of lovelorn languor.

PLATE LVII

THE GATEWAY OF KERKUK, KURDISTAN

By Arthur Melville, R.W.S., A.R.S.A.

Size of original $5\frac{1}{8} \times 8\frac{1}{2}$ inches



"Culture," "intense," and "high art" became the jargon of the day. The Grosvenor Gallery was established by Sir Coutts Lindsay, Bart., in 1877, with the intention, by special invitation, of giving advantages of exhibition to artists of established reputation, but whose works were imperfectly known to the public, and of providing a home for all the best and most intellectual art of the day, without restriction to any particular school; but, as a matter of fact, it became, to a great extent, the centre in which the æsthetics displayed their talents. Credit, however, must be given to the Grosvenor Gallery of being the means of making the works of one genius known to the British public. This was James McNeill Whistler. To the exhibitions held at the Grosvenor during its most popular existence, from 1877 to 1884, Whistler contributed some of his noted paintings, for the nomenclature of which he was the first to borrow the phraseology of music and to synchronise them as nocturnes, harmonies, scherzos, symphonies, and arrangements. "Nature contains," said Whistler in his "Ten o'Clock," "the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick and choose, and group with science, these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he brings forth from chaos glorious harmony. To say to the painter that Nature is to be taken as she is, is to say to the player, that he may sit on the piano."

Although Whistler may be best known by his paintings in oil and by his etchings, yet he, from time

to time, executed many slight water-colour paintings of a peculiar charm. Some critics may be inclined to carp at an illustration of a work by Whistler being given in a "History of British Water Colour Painting." It is true that he was an American by birth, and a Frenchman by artistic training and sympathy, but he spent the greater part of his life in England. He, moreover, became for a time the President of the Society of British Artists, and his art, without doubt, greatly influenced that of English painters; consequently, in giving some account of the water-colour painting in England at this period, reference to the art of Whistler cannot be omitted.

JAMES ABBOTT MCNEILL WHISTLER was born at Lowell, in Massachusetts, about the year 1834. His father, Major George Washington Whistler, a descendant of a Scotch family named McNeill, who had settled in North Carolina in the early days of the Republic, was an engineer. He obtained a position of railway engineer in Russia; and Whistler appears to have spent some years of his boyhood there with his father.

On his return to America, Whistler entered as a student at West Point Military Academy. About 1857 he went to study painting at Paris, where he also practised etching, and produced the "French Set." Some time later Whistler came to England, and took up his abode at Chelsea; here he made the series of "The Thames Etchings" at intervals during the "sixties." At the same time he was executing some oil paintings; and the "The Artist's Mother," which now hangs in the Luxembourg, Paris, was exhibited

at the Royal Academy in 1872. This was succeeded by other notable portraits, especially "Miss Alexander," exhibited at the Grosvenor Gallery, and the "Portrait of Carlyle," bought for the Glasgow Corporation Galleries.

After contributing numerous paintings and etchings to the early exhibitions at the Grosvenor Gallery, Whistler became a member of the Society of British Artists in 1884; in the next year he was elected a member of the council, and in 1886 he was chosen to be the president of the society. It is not surprising, however, that one of such a peculiar temperament as Whistler could not agree for long with his fellow-members; and he only held the post for a little more than two years.

The Royal Society of British Artists, which was founded in 1823, and incorporated under a Royal Charter in 1847, is mainly devoted to paintings in oil, but, like the Royal Academy, a small portion of the walls of the galleries is set apart for the exhibition of water-colour paintings.

After his retirement from the "British Artists" Whistler withdrew to a great extent from London, and for some time resided in Paris. On the formation of the International Society of Sculptors, Painters, and Gravers, Whistler was elected the first president, and once more took an interest in a London exhibition, the first of the series being held at Knightsbridge in 1898; but the old fire within him was gradually burning out, and he died in London in 1903, and was buried at Chiswick.

A memorial exhibition of Whistler's works was held

under the auspices of the International Society at the New Gallery in 1905, at which sixteen of his delicate water paintings were brought together, including "The Beach," of which an illustration is given (*see* Plate LVIII.).

Whistler may be said to be the first interpreter and the pioneer of Japanese art in Europe. He was a cynic, and used his pen obviously without reserve or discretion; but like all cynics, whilst he did not mind how much his caustic epigrams might hurt others, he could not himself stand being criticised, and considered all those who did not agree with him to be fools. He issued several pamphlets, such as "Art and Art Critics" and "Ten o'Clock," which were afterwards all combined and published under the title of "The Gentle Art of Making Enemies." Whistler, whilst he had many devout followers, made still more enemies; and whether future generations will consider his name worthy only to be coupled with those of Rembrandt, Titian, and Velasquez, or whether he will be ranked as a coxcomb who asked "two hundred guineas for flinging a pot of paint in the public's face," posterity alone can decides.

About the time of the decadence of the Grosvenor Gallery, a new school of painting styled "impressionist" was growing into existence; and a body of young painters, who felt their work was out of sympathy with the general quality of other exhibitions, established "The New English Art Club." Their first exhibition was opened at the Marlborough Gallery in 1886, and afterwards exhibitions were held almost annually at the Dudley

THE BEACH

By James Abbott McNeill Whistler

Size of original $8\frac{1}{8} \times 4\frac{5}{8}$ inches



Gallery down to the year 1904, since which date the society has had a fitful existence. Their aims have been to paint Nature in her various phases in rapid effects, with all her brilliant colouring; and amongst the most successful exponents of this art was HERCULES BRABAZON BRABAZON, who joined the society in 1891. He was an amateur painter of considerable means. His original name was Sharpe; but, on succeeding to the Brabazon estates in County Mayo in 1847, he took the name of Brabazon. On the death of his father he came into the family property of Oaklands, near Battle, in Sussex, where he died in 1906, in his eighty-fifth year.

Although there has been much clever work executed with rapid effects produced solely by the brush, it is doubtful whether a teaching which dispenses with accurate drawing of details with the pencil, and relies solely on broad washes, now pervading even the schools for the instruction of children, will ultimately become a permanent one. "That there is," says Sir William Richmond, R.A., "a great mass of amateur work exhibited as consummate shorthand, much praised and prized by persons of strangely distorted taste, is evident and growing, so that being trained to accept as great that which is small, and what is puerile is advanced as naïve, this work can easily be tested upon the principles laid down by modern dicta: 'as little labour as possible, as much indifferent drawing as possible, as little selection as possible, as ugly as possible, and as badly painted as possible'; nor is it needful to test the work of a great artist by any theories."

APPENDIX I

LIST OF MEMBERS AND ASSOCIATES OF THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS, KNOWN AS THE "OLD" WATER-COLOUR SOCIETY

Name.	Born.	Member.	Died.
[1] [2] [3] Gilpin, William Sawrey	1762	1804	1843
[1] [2] [4] Hills, Robert	1769	1804	1844
[1] Nattes, John Claude (expelled, 1807)	1765?	1804	1822
[1] [5] Nicholson, Francis (President, 1812)	1753	1804	1844
[1] [2] Pocock, Nicolas	1741?	1804	1821
[1] [2] Pyne, William Henry (resigned, 1809)	1769	1804	1843
[1] Shelley, Samuel (Treasurer, 1804–6)	1750?	1804	1808?
[1] Varley, John (Treasurer, 1814–15)	1778	1804	1842
[1] Varley, Cornelius (resigned, 1820)	1781	1804	1873
[1] [2] Wells, William Frederick (President, 1806–7)	1762	1804	1836
[6] Barret, George, Jun.	1767?	1805	1842
[7] Cristall, Joshua	1767?	1805	1847
[8] Glover, John	1767	1805	1849
[9] Havell, William	1782	1805	1857

[1] Original Member of the Society.
[2] Did not rejoin the Society at its reconstitution in 1812.
[3] President, 1804–6; re-elected Member, 1813; resigned about 1814.
[4] Secretary in 1804–12; rejoined the Society in 1823; and was Treasurer in 1827–31, and Secretary 1831–44.
[5] Resigned Membership in 1813, but was allowed to exhibit as a Member in 1815.
[6] Treasurer, 1812–13, and 1815–16.
[7] President, 1815–16 and 1818–19; Treasurer, 1819–20; President, 1820–31.
[8] President, 1807–8 and 1814–15; resigned Membership, 1817.
[9] Retired about 1814; became Member again in 1827, but retired in 1829.

Name.	Born.	Associate.	Member.	Died.
Holworthy, James (resigned, 1814) . .	1781	—	1805	1841
[1] [2] Rigaud, Stephen Francis . . .	1777	—	1805	1861
[1] [3] Byrne, Miss Anne Frances . . .	1775	1805	—	1837
[1] Chalon, John James, R.A. . . .	1778	1805	1807	1854
[4] Delamotte, William	1775	1805	—	1863
Freebairn, Robert	1765	1805	—	1808
[1] Munn, Paul Sandby	1773	1805	—	1845
[1] [5] Reinagle, Ramsay Richard . . .	1775	1805	1806	1862
[6] Smith, John ("Warwick") . . .	1749	1805	1806	1831
[1] Stevens, Francis (re-elected Member, 1823)	1781	1805	1809	1823
[7] Thurston, John	1774	1805	—	1822
[1] Heaphy, Thomas (resigned, 1812) . .	1775	1807	1807	1835
[1] [8] Pugin, Augustus Charles . . .	1762	1807	1812	1832
[1] Atkinson, John Augustus . . .	1775	1808	1808	after 1833
Turner, William ("of Oxford") . .	1789	1808	1808	1862
[1] Dorrell, Edmund	1778	1809	1809	1857
[9] Uwins, Thomas, R.A.	1782	1809	1810	1857
[1] Payne, William	?	1809	—	?
[1] [10] Wild, Charles	1781	1809	1812	1835
[1] De Wint, Peter (rejoined as Member, 1825)	1784	1810	1811	1849
[11] Fielding, Anthony Vandyke Copley .	1787	1810	1812	1855
[1] [12] Nash, Frederick	1782	1810	1810	1856
[1] Westall, William, A.R.A. . . .	1781	1810	1811	1850
[1] [13] Scott, William	?	1810	—	?

[1] Did not rejoin the Society at its reconstitution in 1812.
[2] Treasurer, 1808–12.
[3] Re-elected Member, 1820; resigned, 1834.
[4] Associateship ceased about 1807.
[5] Treasurer, 1806–8; President, 1808–1812.
[6] Secretary, 1812–13, 1815–16, and 1819; President, 1813–14 and 1816–18; Treasurer, 1821–2; resigned Membership, 1823.
[7] Last exhibited with the Society in 1806.
[8] Re-elected Member, 1820; resigned, 1832.
[9] Secretary, 1813–14 and 1816–18; resigned Membership, 1819.
[10] Re-elected Member, 1821; Treasurer, 1823–6; Secretary, 1827–31; resigned, 1833.
[11] Treasurer, 1813–14 and 1817–19; Secretary, 1814–15, 1819–20, and 1820–6; President, 1831–55.
[12] Re-elected Member in 1824.
[13] Re-elected Associate in 1820; last exhibited with the Society in 1850.

Name.	Born.	Associate.	Member.	Died.
Cox, David	1783	1812	1812	1859
[1] Clennell, Luke	1781	1812	—	1840
[1] Barber, Charles	1784	1812	—	1854
[2] Linnell, John	1792	1812	—	1882
Gouldsmith, Miss Harriett (Mrs. Arnold) (resigned, 1820)	1786	1812	—	1863
Holmes, James (resigned, 1821)	1777	—	1812	1860
[3] Mackenzie, Frederick (Treasurer, 1831–54)	1787	—	1813	1854
[4] Richter, Henry J.	1772	—	1813	1857
[5] Robson, George Fennel	1788	—	1813	1833
[6] Allport, Henry C.	?	—	1818	?
Prout, Samuel	1783	—	1819	1852
Stephanoff, James (resigned, 1861)	1787?	—	1819	1874
[7] Bennett, William James	?	1820	—	?
[8] Harding, James Duffield	1797	1820	1821	1863
[9] Walker, William	1780	1820	—	1863
Gastineau, Henry	1791?	1821	1823	1876
Fielding, Mrs. Theodore Henry (*née* Mary Ann Walton) (resigned, 1835)	?	1821	—	?
Moore, Charles (resigned, 1829)	?	1822	—	?
Finch, Francis Oliver	1802	1822	1827	1862
[10] Cattermole, George	1800	1822	1833	1868
Barret, Miss M.	?	1823	—	1836
[11] Scott, Miss M. (Mrs. Brookbank)	?	1823	—	?
[12] Nesfield, William Andrews	1793	1823	1823	1881

[1] Did not rejoin the Society at its reconstitution in 1812.

[2] Treasurer, 1816–17; resigned Membership, 1820.

[3] Resigned about 1817; re-elected as Associate in 1822, and Member in same year.

[4] Resigned, 1813; re-elected, 1820; Membership lapsed, 1821; re-admitted as Associate, 1823; re-elected Member, 1825; resigned, 1827; re-elected Associate, 1828, and Member the same year.

[5] President, 1819–20.

[6] Retired in 1821; was re-admitted as Associate in 1823, but his Associateship ceased in the same year.

[7] Retired about 1825.

[8] Retired in 1846; re-elected Member in 1856.

[9] Last exhibited with the Society in 1846, but appears in list of Associates until 1849.

[10] Resigned soon after election in 1822; re-elected Associate in 1829; resigned Membership, 1852.

[11] Membership ceased, 1838.

[12] Resigned, 1852.

Name.	Born.	Associate.	Member.	Died.
Essex, Richard Hamilton (resigned, 1837)	1802	1823	—	1855
Jackson, Samuel (resigned, 1848) . .	1796	1823	—	1869
Whichelo, C. John M.	?	1823	—	1865
Hunt, William Henry	1790	1824	1826	1864
Wright, John Masey (or Massey) . .	1777	1824	1824	1866
[1] Cotman, John Sell	1782	1825	—	1842
Austin, Samuel	1796	1827	1834	1834
Pyne, George (resigned about 1843) .	1800?	1827	—	1884
Byrne, John	1786	1827	—	1847
[2] Lewis, John Frederick, R.A. . .	1805	1827	1829	1876
Evans, William ("of Eton") . . .	1798?	1828	1830	1877
Williams, Penry (resigned, 1833) . .	1800?	1828	—	1885
Fielding, Thales	1793	1829	—	1837
Chisholm, Alexander	1792?	1829	—	1847
Sharpe, Miss Eliza (resigned, 1872) . .	1796?	1829	—	1874
Sharpe, Miss Louisa (Mrs. Woldemar Seyffarth)	?	1829	—	1843
Wright, John William (Secretary, 1844–8)	1802?	1831	1841	1848
Tayler, Frederick (President, 1858–71) .	1802	1831	1834	1889
Stone, Frank, A.R.A. (resigned, 1846) .	1800	1833	1842	1859
Chambers, George	1803	1834	1835	1840
Bentley, Charles	1805?	1834	1843	1854
Nash, Joseph	1808	1834	1842	1878
Bartholomew, Valentine	1799	1835	—	1879
[3] Holland, James	1800	1835	1857	1870
Glennie, Arthur	1803	1837	1858	1890
Price, William Lake (resigned, 1852) .	1810	1837	—	?
Callow, William (Secretary, 1865–70) .	1812	1838	1848	1908
[4] Fripp, George Arthur	1813	1841	1845	1896
Oakley, Octavius	1800	1842	1844	1867
Palmer, Samuel	1805	1843	1854	1881
Richardson, Thomas Miles, Jun. . .	1813	1843	1851	1890
[5] Smith, William Collingwood . .	1815	1843	1849	1887
[6] Fripp, Alfred Downing . . .	1822	1844	1846	1895

[1] Cotman's name does not appear in the catalogues after 1839.
[2] President, 1855–8 ; resigned Membership, 1858.
[3] Resigned, 1842 ; re-elected as Associate in 1856.
[4] Secretary, 1848–54 and 1864.
[5] Treasurer, 1854–79 ; resigned Membership, 1879.
[6] Secretary, 1870–95.

Name.	Born.	Associate.	Member.	Died.
Morison, Douglas	1810	1844	—	1847?
Evans, William ("of Bristol")	1809	1845	—	1858
Harrison, George Henry	1816	1845	—	1846
Rayner, Samuel A. (expelled, 1851)	?	1845	—	?
[1] Harrison, Miss Maria		1847	—	
Rosenberg, George F.	1825	1847	—	1869
Dodgson, George Haydock	1811	1848	1852	1880
Duncan, Edward	1803	1848	1849	1882
Topham, Francis William	1808	1848	1848	1877
Cox, David, Jun.	1809	1848	—	1885
[2] Jenkins, Joseph John	1811	1849	1850	1885
Branwhite, Charles	1817	1849	—	1880
Criddle, Mrs. Harry (*née* Mary Ann Alabaster) (resigned, 1880)	1805	1849	—	1880
Callow, John	1822	1849	—	1878
[3] Haag, Carl	1820	1850	1853	
Naftel, Paul Jacob	?	1850	1859	1891
Rayner, Miss Nancy	1827	1850	—	1855
Burgess, John	1814?	1851	—	1874
Bostock, John (Associateship ceased, 1855)	?	1851	—	?
Gilbert, Sir John, R.A. (President, 1871–97)	1817	1852	1854	1897
Riviere, Henry Parsons	1811	1852	—	1888
Gillies, Miss Margaret	1803	1852	—	1887
[4] Burton, Sir Frederick William	1816	1853	1855	1900
[5] Goodall, Walter	1830	1853	1861	1889
Jackson, Samuel Phillips	1830	1853	1876	1904
Brandling, Henry (name withdrawn, 1857)	?	1853	—	?
Collingwood, William	1819	1855	1884	1903
[6] Davidson, Charles	?	1855	1858	1902
[7] Andrews, George Henry	1816	1856	1878	1898
Read, Samuel	1815?	1857	1880	1883
Goodall, Edward A.	1819	1858	1864	1908

[1] Membership ceased, 1904.
[2] Secretary, 1854–64; resigned Membership in 1884, becoming an Honorary Member.
[3] Honorary Retired Member since 1900.
[4] Resigned in 1870; elected Honorary Member in 1886.
[5] Honorary Retired Member from 1887.
[6] Honorary Retired Member from 1897.
[7] Treasurer, 1879–98.

Name.	Born.	Associate.	Member.	Died.
Evans, Samuel T. G.	1829	1858	1897	1904
Newton, Alfred Pizzey (or Pizzi)	1830	1858	1879	1883
Foster, Myles Birket	1825	1860	1862	1899
Smallfield, Frederick	1829	1860	—	
Willis, Henry Brittan	1810	1862	1863	1884
Hunt, Alfred William	1830	1862	1864	1896
Whittaker, James William	?	1862	1864	1876
[1] Boyce, George Price	1826	1864	1877	1897
[2] Burne-Jones, Sir Edward Coley, Bart., A.R.A.	1833	1864	1868	1898
Lundgren, Egron Sillif	1815	1864	1865	1875
Walker, Frederick, A.R.A.	1840	1864	1866	1875
Watson, John Dawson	1832	1865	1870	1892
[3] Shields, Frederick J.		1865	—	1896
Johnson, Edward Killingworth	1825	1866	1876	
Lamont, Thomas R.	?	1866	—	1898
Powell, Sir Francis	1833	1867	1876	
Danby, Thomas	1818?	1867	1870	1886
Bradley, Basil	1842	1867	1881	1904
[4] Hunt, William Holman, O.M.	1827	1869	1887	
Pinwell, George John	1842	1869	1870	1875
Dobson, William Charles Thomas, R.A.	1817	1870	1875	1898
Marsh, Arthur H.	1842	1870	—	
Deane, William Wood	1825	1870	—	1873
Goodwin, Albert		1871	1881	
North, John William, A.R.A.		1871	1883	
Hale, William Matthew	1837	1871	1881	
Marks, Henry Stacy, R.A.	1829	1871	1883	1898
Houghton, Arthur Boyd.	1836	1871	—	1875
[5] Macbeth, Robert Walker, R.A.	1848	1871	1901	
Brierley, Sir Oswald Walter	1817	1872	1880	1894
Whaite, Henry Clarence	1828	1872	1882	
Alma-Tadema, Sir Lawrence, O.M., R.A.	1836	1873	1875	

[1] Honorary Retired Member from 1893.
[2] Resigned, 1870; re-elected, 1886; Honorary Retired Member, 1898.
[3] Associateship ceased, 1900.
[4] Honorary Retired Member since 1894.
[5] Resigned, 1879; rejoined the Society as Associate in 1895.

Name.	Born.	Associate.	Member.	Died.
[1] Duncan, Walter		1874	—	
Montalba, Miss Clara		1874	1892	
Brewtnall, Edward Frederick	1846	1875	1883	1902
[2] Allingham, Mrs. (*née* Helen Paterson)	1848	1875	1890	
Radford, Edward	1831	1875	—	
Moore, Henry, R.A.	1831	1876	1880	1895
Parker, John	1839	1876	1881	
Thorne-Waite, Robert	1842	1876	1884	
Barnes, Robert	1840	1876	—	1895
Weber, Otto	1832	1876	—	1888
Buckman, Edwin	1841	1877	—	
Hopkins, Arthur (Treasurer since 1898)	1849	1877	1896	
Rigby, Cuthbert	1850	1877	—	
Wallis, Henry	1830	1878	1880	
Lloyd, Tom		1878	1886	
Lockhart, William E.	1846	1878	—	1900
Tayler, Norman		1878	—	
Marshall, Herbert Menzies	1841	1879	1883	
Angell, Mrs. Thomas William (*née* Helen Cordelia Coleman)	1847	1879	—	1884
Field, Walter	1837	1880	—	1901
Walker, William Eyre	1847	1880	1896	
[3] Waterlow, Sir Ernest Albert, R.A.	1850	1880	1894	
Watson, Thomas J.	1847	1880	—	
Du Maurier, George L.	1831	1881	—	1896
Pilsbury, Wilmot	1840	1881	1898	1908
Gregory, Charles		1882	1883	
Hodson, Samuel John	?	1882	1890	1908
Bravis, Richard	1824	1882	1892	1896
Hardwick, J. Jessop		1882	—	
Phillott, Miss Constance		1882	—	
Poynter, Sir Edward John, Bart., P.R.A.	1836	1883	1883	
Holl, Frank, R.A.	1845	1883	—	1888
Burr, John R. (resigned, 1893)	1836	1883	—	1894
Glindoni, Henry Gillard		1883	—	

[1] Associateship ceased, 1906.

[2] The first lady to be elected a full Member; prior to 1889 lady members ranked as Associates.

[3] President since 1897.

Name.	Born.	Associate.	Member.	Died.
Henshall, John Henry	1856	1883	1897	
Wainwright, William J.	1855	1883	1905	
Moore, Albert Joseph	1841	1884	—	1893
Lofthouse, Mrs. (*née* Mary Forster)	1853	1884	—	1885
Robertson, Charles	?	1885	1891	1891
Hardy, Heywood (Associate till 1892)		1885	—	
Murray, David, R.A.	1849	1886	—	
Phillip, Colin Bent	1856	1886	1898	
[1] Allan, Robert Weir		1887	1896	
Naftel, Miss Maud	1856	1887	—	1890
Leighton, Frederic, Lord, P.R.A.	1830	—	1888	1896
Crane, Walter	1845	1888	1899	
Emslie, Alfred Edward		1888	—	
Martineau, Miss Edith	1842	1888	—	
Melville, Arthur	1858	1888	1900	1904
Bulleid, G. Laurence	1858	1889	—	
Clausen, George, R.A.	1852	1889	1898	
Hemy, Charles Napier, A.R.A.	1841	1890	1897	
Fripp, Charles Edwin	?	1891	—	1906
Hughes, Edward Robert		1891	1895	
Rooke, Thomas Matthews		1891	1903	
Smythe, Lionel Percy, A.R.A.	1840	1892	1894	
Little, Robert		1892	1899	
Herkomer, Sir Hubert von, C.V.O., R.A.	1849	1893	1894	
Barton, Miss Rose		1893	—	
Weguelin, John Reinhard	1849	1894	1897	
Abbey, Edwin Austin, R.A.	1852	1895	—	
Swan, John Macallan, R.A.	1847	1896	1899	
Hopwood, Henry Silkstone	1860	1896	1908	
Butler, Miss Mildred A.		1896	—	
Davis, Louis		1898	—	
Paterson, James	1854	1898	—	
Alexander, Edwin	1870	1899	—	
Forbes, Mrs. E. Stanhope		1899	—	
Parsons, Alfred, A.R.A.	1847	1899	1905	
Bayes, Walter		1900	—	
Smythe, Miss Minnie	1875	1901	—	

[1] Vice-President since 1907.

Name.	Born.	Associate.	Member.	Died.
Barratt, Reginald	1861	1901	—	
Bell, Robert Anning		1901	1904	
West, Joseph Walter	1860	1901	1904	
Brickdale, Miss Eleanor Fortescue		1902	—	
Rackham, Arthur	1867	1902	1908	
Sullivan, Edmund J.	1869	1903	—	
Swan, Miss Alice Macallan		1903	—	
Sargent, John Singer, R.A.	1856	1904	1908	
Tuke, Henry Scott, A.R.A.	1858	1904	—	
Cameron, David Y.	1865	1904	—	
Cowper, Frank Cadogan, A.R.A.	1877	1904	—	
Crocket, Henry E.		1905	—	
Alexander, Herbert		1905	—	
Dollman, John Charles	1851	1906	—	
Vosper, Sydney Curnow	1866	1906	—	
James, Francis		1908	—	
Lorimer, John H.	1856	1908	—	

APPENDIX II

LIST OF THE MEMBERS OF THE ASSOCIATED ARTISTS IN WATER COLOURS

Name.	Member.	Resigned.
Wood, William (President, 1808–9)	1807	1810
Green, James (Treasurer, 1808–10)	1807	1810
Robertson, Andrew (Secretary, 1808)	1807	1810
*Bennett, William James (Treasurer, 1811–12)	1807	1812
Bone, Henry Pierce	1807	1808
Chalon, Alfred E. (afterwards R.A.)	1807	1808
Green, Mrs. James	1807	1810
Villiers, J. F. M. Hüet (Assoc. Memb., 1811–12)	1807	1812
Laporte, John (Assoc. Memb., 1811)	1807	1811
Papworth, John (Secretary, 1809; Hon. Member, 1811–12)	1807	1812
Thomson, William John	1807	1809
*Walker, William, Jun. (Assoc. Memb., 1811–12)	1807	1812
Watts, Walter Henry	1807	1808
*Westall, William (afterwards A.R.A.)	1807	1809
Owen, Samuel	1808	1810
Smith, Miss Emma	1808	1808
Williams, Hugh William	1808	1809
Wilson, Andrew (Secretary, 1810)	1808	1810
*De Wint, Peter	1809	1809
*Holmes, James (Assoc. Memb., 1811–12)	1809	1812
*Nash, Frederick	1809	1809
Smith, J. Clarendon	1809	1810
*Cox, David (President, 1810; Assoc. Memb., 1811–12)	1810	1812
Craig, William Marshall (Assoc. Memb., 1811–12)	1810	1812
Francia, François Louis Thomas (Secretary, 1811–12)	1810	1812
*Richter, Henry J. (President, 1811–12)	1810	1812

* Afterwards joined the Old Water Colour Society.

Name.	Member.	Resigned.
*Clennell, Luke	1810	1812
*Cotman, John Sell	1810	1811
*Prout, Samuel	1810	1812
Baynes, James	1811	1812
*Barber, Charles	1811	1812
Hewlett, James	1811	1812
*Robson, George Fennel	1811	1812
Schetky, John Alexander	1811	1812
Schetky, John Christian	1811	1812
Stephanoff, Francis Philip	1811	1811
*Stephanoff, James	1811	1812
Hayter, George (afterwards Sir)	1812	1812
Blake, William	1812	1812
*Mackenzie, Frederick	1812	1812
Steele, Miss Jane	1812	1812
Barker, Benjamin	1812	1812

H. Barnard Chalon was elected a Member in 1807, but resigned before the opening of the first exhibition.

* Afterwards joined the Old Water Colour Society.

APPENDIX III

LIST OF MEMBERS AND ASSOCIATES OF THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS, AT FIRST KNOWN AS THE "NEW SOCIETY"

Name.	Born.	Member.	Died.
[1] Powell, Joseph (President, 1832)	?	1831	1834
[2] Cowen, William	1797	1831	1860
[2] Fuge, James	?	1831	1838
[3] Maisey, Thomas	?	1831	1840
[1] Phillips, Giles Firman	1780	1831	1867
Shepherd, George Sidney	?	1831	1858?
[2] Taylor, William B. Sarsfield	1781	1831	1850
[2] Wageman, Thomas Charles	1787	1831	1863
[1] Bach, W. H.	?	1833	?
[1] [4] Burbank, J. M.	?	1833	1873
[5] Buss, Robert William	1804	1833	1875
[5] Chambers, George	1803	1833	1840
[5] Clint, Alfred	1807	1833	1883
[5] Cooper, Thomas Sidney, R.A.	1803	1833	1902
[6] Duncan, Edward	1803	1833	1882
[7] Kearney, William Henry	1801?	1833	1858
Lindsay, Thomas	1793?	1833	1861
[1] Macpherson, M.	?	1833	?
[5] Martin, Ambrose	?	1833	?

[1] Membership ceased prior to the 1835 exhibition.
[2] Membership ceased, 1833.
[3] Treasurer, 1832; Chairman, 1833–4; President, 1835–9.
[4] Honorary Secretary, 1833–4.
[5] Membership ceased prior to the 1834 exhibition.
[6] Vice-President, 1841–7; Treasurer, 1845–7; resigned Membership, 1847.
[7] Vice-President, 1835–8.

Name.	Born.	Member.	Died.
Noblett, H. John (resigned, 1835) . . .	?	1833	?
[1] Pasquier, E. J.	?	1833	?
Scharf, George (resigned, 1836)	1788	1833	1860
Wood, Thomas (resigned, 1834)	1800	1833	1878
Bartholomew, Valentine (resigned, 1835) . .	1799	1834	1879
Bradley, Gordon (resigned, 1838) . . .	?	1834	?
Burgess, John, Sen. (resigned, 1835) . . .	?	1834	?
Cahusac, J. A. (resigned, 1838)	?	1834	?
Campion, George B. (Vice-President, 1839–40) .	1796	1834	1870
Chase, John	1810	1834	1879
Downing, H. E. (Secretary, 1835) . . .	?	1834	1835
Dunage, Thomas (resigned, 1835) . . .	?	1834	?
[2] Fahey, James	1804	1834	1885
Firminger, Rev. T. A. C. (resigned, 1844) . .	?	1834	?
Green, Benjamin Richard	1808	1834	1876
Hardwick, William N.	?	1834	1865
Howse, George (Treasurer, 1842–4) . . .	?	1834	1860?
Hudson, William (resigned, 1835) . . .	?	1834	1847
Laporte, George Henry	1799	1834	1873
Oliver, William	1805	1834	1853
Riviere, Henry Parsons (resigned, 1850) . .	1811	1834	1888
Weigall, Charles Harvey (Treasurer, 1839–41) .	?	1834	1877
Chase, Mrs. John (*née* Mary A. Rix) (resigned 1839)	?	1835	?
[3] Haghe, Louis	1806	1835	1885
Harrison, Mrs. Geo. H. (*née* Mary P. Rossiter) .	1788	1835	1875
Laporte, Miss Mary Anne (resigned, 1846) . .	?	1835	?
Rochard, François Théodore	1798	1835	1858
Sims, G.	?	1835	1840
[4] Warren, Henry	1794	1835	1879
Martin, John (resigned, 1838)	1789	1836	1854
Morison, Douglas (resigned, 1838) . . .	1810	1836	1847?
Newton, John Edward (resigned, 1840) . .	?	1836	?
Penson, R. Kyrke	1815	1836	1886
Robertson, William	?	1836	1856

[1] Membership ceased prior to the 1835 exhibition.
[2] Secretary, 1836–73 ; Treasurer, 1848–58.
[3] Vice-President, 1848–73 ; President, 1873-84 ; Honorary President, 1884-5.
[4] President, 1839–73 ; Honorary President, 1873–9.

Name.	Born.	Associate.	Member.	Died.
[1] Tayler, J. M.	?	—	1836	?
[2] Corbaux, Miss Louisa	1808	—	1837	?
[1] Gilbert, John.	?	—	1837	?
Hicks, Lilburne	?	—	1837	1861
Kearnan, Thomas (resigned, 1851)	?	—	1837	?
Wehnert, Edward Henry	1813	—	1837	1868
[3] Penley, Aaron Edwin	1807	—	1838	1870
[4] Prout, John Skinner	1806	—	1838	1876
[5] Absolon, John	1815	—	1838	1895
[6] Corbould, Edward Henry	1815	—	1838	1905
Johnston, Henry (resigned, 1842)	?	—	1838	?
Bright, Henry (resigned, 1845)	1814	—	1839	1873
Corbaux, Miss Fanny	1812	—	1839	1883
Robins, Thomas Sewell (resigned, 1866)	1814	—	1839	1880
Taylor, Alfred Henry (resigned, 1851)	?	—	1839	1868
Telbin, William	1813	—	1839	1873
Boys, Thomas Shotter	1803	1840	1841	1874
D'Egville, J. Hervé	?	1840	1848	1880
[7] Brierley, Sir Oswald Walter	1817	1840	—	1894
Keeling, William Knight	1807	1840	1841	1886
[7] Richardson, Thomas Miles, Sen.	1784	1840	—	1848
Cox, David, Jun. (resigned, 1846)	1809	1841	1845	1885
Maplestone, Henry	?	1841	1848	1884
Youngman, John Mallows (resigned, 1884)	1817	1841	—	1899
Setchel, Miss Sarah (resigned, 1886)	1813?	—	1841	1894
[8] Archer, John Wykeham	1808	1842	—	1864
Margetts, Mrs. Mary	?	—	1842	1886
Dodgson, George Haydock (resigned, 1847)	1811	1842	1844	1880
Jenkins, Joseph John (resigned, 1847)	1811	1842	1843	1885

[1] The Membership of J. M. Tayler and John Gilbert was of short duration; they never exhibited with the Society.
[2] Membership ceased, 1882.
[3] Resigned, 1856; re-elected as Associate, 1859.
[4] Forfeited Membership by not contributing to exhibitions; was re-elected as Associate in 1849, and as Member in 1862.
[5] Treasurer, 1866–87; Honorary Member from 1887.
[6] Honorary Member, 1898–1905.
[7] Resigned, 1843.
[8] Associateship ceased, 1856.

Name.	Born.	Associate.	Member.	Died.
Topham, Francis William (resigned, 1847)	1808	1842	1843	1877
Jutsum, Henry (resigned, 1848) . . .	1816	1843	—	1869
Callow, John (resigned, 1848) . . .	1822	1845	1848	1878
Egerton, Miss Jane Sophia . . .	?	1845	—	?
Lee, William	1810	1845	1848	1865
Collingwood, William (resigned, 1854) .	1819	1846	1852	1903
Pidgeon, Henry Clark	1807	1846	1861	1880
Vacher, Charles	1818	1846	1850	1883
Harris, Mrs. (*née* Fanny Rosenberg) .	1822	—	1846	1872
Steers, Miss Fanny	?	—	1846	1861
Davidson, Charles (resigned, 1853) . .	?	1847	1849	1902
[1] Mole, John Henry	1814	1847	1848	1886
Theobald, Henry	?	1847	—	1849
Bennett, William	1811	1848	1849	1871
[2] Carrick, Robert	?	1848	1850	1905
Hayes, Michael Angelo	1820	1848	—	1877
McKewan, David Hall	1817	1848	1850	1873
Rowbotham, Thomas Leeson . . .	1823	1848	1851	1875
Cook, Samuel	1806	1849	1854	1859
Oliver, Mrs. William (*née* Emma Eburne)	1819	—	1849	1885
Weir, Harrison William (resigned, 1870)	1824	1849	1851	1906
Wyld, William (resigned, 1883) . .	1806	1849	1879	1889
Cromek, Thomas Hartley . . .	1809	1850	—	1873
Bouvier, Auguste Jules	1827?	1852	1865	1881
Warren, Edmund George . . .	1834	1852	1856	
Brocky, Charles	1808?	1854	—	1855
Farmer, Miss Emily	1826?	—	1854	1905
Mitchell, Philip	1814	1854	1879	1896
Whymper, Josiah Wood	1813	1854	1857	1903
Philp, James George	1816	1856	1863	1885
Sutcliffe, Thomas	?	1857	—	1871
[3] Morin, Edward	?	1858	—	?
Simonau, Gustave Adolphe . . .	1810	1858	—	1870
Tidey, Henry F.	1813	1858	1859	1872
Jopling, Joseph Middleton (resigned, 1876)	1831	1859	—	1884

[1] Treasurer, 1859-65; Vice-President, 1884–6.
[2] Resigned, 1861; re-elected, 1874; Membership ceased, 1903.
[3] Associateship ceased, 1879.

Name.	Born.	Associate.	Member.	Died.
Richardson, Edward	?	1859	—	1875
Hayes, Edwin	1829	1860	1863	1904
[1] Werner, Karl Friedrich Heinrich	1808	1860	1860	1894
Duffield, Mrs. William (*née* Mary Anne Rosenberg)	1820	—	1861	
Murray, Mrs. Henry John (*née* Elizabeth Heaphy)	?	—	1861	1882
Reed, Joseph Charles	1822	1861	1866	1877
Deane, William Wood (resigned, 1870)	1825	1862	1867	1873
[2] Leitch, William Leighton	1804	1862	1862	1883
Cattermole, Charles	1832	1863	1870	1900
[3] Hine, Henry George	1811	1863	1864	1895
Shalders, George	1826?	1863	1864	1873
Green, Charles	1840	1864	1867	1898
Lucas, William (resigned, 1882)	?	1864	—	?
Thomas, William Luson	1830	1864	1875	1900
Bach, Guido R.	1828	1865	1868	1905
*Bonheur, Mme. Rosa	1822	—	1866	1899
*Gallait, Louis	1810	—	1866	1887
Kilburne, George Goodwin	1839	1866	1868	
*Madou, Jean Baptiste	1796	—	1866	1877
Mogford, John	1821	1866	1867	1885
Sherrin, John	1819	1866	1879	1896
Wood, Lewis John (resigned, 1888)	1813	1866	1871	1901
Bevis, Richard (resigned, 1882)	1824	1867	1871	1896
*Browne, Mme. Henriette (*née* de Saux)	1829	—	1867	1901
*Goodall, Frederick, R.A.	1822	—	1867	1904
Hargitt, Edward	1835	1867	1871	1895
*Herbert, John Rogers, R.A.	1810	—	1867	1890
Hixon, James Thompson	1836	1867	—	1868
[4] Linton, Sir James Dromgole	1840	1867	1870	
*Maclise, Daniel, R.A.	1806	—	1867	1870
Mahoney, James (resigned, 1873)	?	1867	—	1879
*Meissonier, Jean Louis Ernest	1811	—	1867	1891
*Millais, Sir John Everett, Bart., P.R.A.	1829	—	1867	1896
Roberts, Henry Benjamin (resigned, 1884)		1867	1870	

[1] Resigned, 1883.
[2] Vice-President, 1873-83.
[3] Vice-President, 1887–95.
[4] President, 1884–98.
* Honorary Member.

Name.	Born.	Associate.	Member.	Died.
Bromley, Valentine Walter	1848	1868	—	1877
[1] Gow, Andrew Carrick, R.A.	1848	1868	1870	
Johnson, Harry John	1826	1868	1870	1884
Collier, Thomas	1840	1870	1872	1891
[2] Fahey, Edward Henry		1870	1876	1907
Small, William (resigned, 1886)		1870	1874	
Carter, Hugh (resigned, 1899)	1837	1871	1875	1903
[3] Gregory, Edward John, R.A.	1850	1871	1876	
[4] Herkomer, Sir Hubert von, C.V.O., R.A.	1849	1871	1873	
May, Walter William	1831	1871	1873	1896
Orrock, James	1829	1871	1875	
Skill, Frederick John	1824?	1871	1876	1881
*Israels, Josef	1824	—	1872	
[5] Wimperis, Edmund M.	1835	1873	1875	1900
Hardy, James	1832	1874	1877	1889
Houston, John Adam	1802	1874	1879	1884
[6] Oakes, John Wright, A.R.A.	1820	1874	—	1887
Simpson, William	1823	1874	1879	1899
Syer, John	1815	1874	1875	1885
[7] Tenniel, Sir John	1820	1874	1874	
[8] Thompson, Miss Elizabeth (Lady Butler)		—	1874	
Wolf, Joseph	1820	1874	1874	1899
Angell, Mrs. Thomas William (*née* Helen Cordelia Coleman) (resigned, 1878)	1847	—	1875	1884
Chase, Miss Marian	1844	1875	1879	1905
Gow, Miss Mary L. (Mrs. Sydney Prior Hall) (resigned, 1903)		—	1875	
Green, H. Towneley	1836	1875	1879	1899
Holloway, Charles Edward	1838	1875	1879	1897
[9] Staniland, Charles Joseph	1838	1875	1879	
Aumonier, James		1876	1879	
Bale, Edwin	1842	1876	1879	
Clausen, George, R.A. (resigned, 1886)	1852	1876	1879	

[1] Resigned, 1889.
[2] Resigned, 1907.
[3] President since 1898.
[4] Resigned, 1890.
[5] Treasurer, 1888–95; Vice-President, 1895–1900.
[6] Resigned, 1875.
[7] Honorary Member since 1905.
[8] Resigned, 1878.
[9] Membership ceased, 1907.
* Honorary Member.

Name.	Born.	Associate.	Member.	Died.
[1] Lucas, John Seymour, R.A.	1849	1876	1877	
* Ward, Edward Matthew, R.A.	1816	—	1876	1879
[2] Wilson, Thomas Walter	1851	1877	1879	
Fulleylove, John	1847	1878	1879	1908
Hine, Harry	1845	1878	1879	
Poole, Paul Falconer, R.A.	1807	1878	1878	1879
[3] Boughton, George Henry, R.A.	1833	—	1879	1905
Lindsay, Lady (of Balcarres)		—	1879	
[4] Lindsay, Sir Coutts, Bart.	1824	—	1879	
Stock, Henry J.	1853	—	1879	
Topham, Frank William Warwick	1838	—	1879	
* Germany, H. I. H. The Empress Frederick of	1840	—	1880	1901
Smythe, Lionel P., A.R.A. (resigned, 1890)	1840	—	1880	
Fisher, Mark (resigned, 1886)		—	1881	
* Battenberg, H.R.H. Princess Henry of	1857	—	1882	
Aston, Charles Reginald (resigned, 1901)	1832	—	1882	
Caldecott, Randolph	1846	—	1882	1886
Cotman, Frederick George	1850	—	1882	
Crane, Walter (resigned, 1886)	1845	—	1882	
Dillon, Frank	1823	—	1882	
Earle, Charles	1832	—	1882	1893
Elgood, George S.	1851	—	1882	
Halswelle, Keeley	1834	—	1882	1891
* Hamilton, Dr. Edward	1815	—	1882	1902
Hunter, Colin, A.R.A. (resigned, 1889)	1841	—	1882	1904
Johnson, Charles Edward	1832	—	1882	
Knight, Joseph	1838	—	1882	
Lewis, Charles James	1836	—	1882	1892
[5] Macbeth, Robert Walker, R.A.	1848	—	1882	
Macquoid, Percy (resigned, 1905)		—	1882	
Macquoid, Thomas Robert		—	1882	
Macallum, John Thomas Hamilton	1843	—	1882	1896
MacWhirter, John, R.A. (resigned, 1888)	1839	—	1882	
Parsons, Alfred, A.R.A. (resigned, 1898)	1847	—	1882	
Pilleau, Henry	1815	—	1882	1899

[1] Resigned, 1888.
[2] Acting Treasurer, 1887; resigned Membership, 1903.
[3] Resigned, 1885.
[4] Membership ceased, 1907.
[5] Resigned, 1891.
* Honorary Member.

Name.	Born.	Member.	Died.
[1] Richardson, John Isaac	1836	1882	
Severn, Arthur	1848	1882	
Stocks, Arthur	1846	1882	1889
[2] Vincent, Spencer		1882	
Walton, Frank	1840	1882	
Waterhouse, John William, R.A. (resigned, 1889)	1849	1882	
White, John	1851	1882	
Woodville, Richard Caton (resigned, 1890)	1856	1882	
Wyllie, William Lionel, R.A. (resigned, 1894)	1851	1882	
Abbey, Edwin Austin, R.A. (resigned, 1893)	1852	1883	
Huson, Thomas	1844	1883	
Langley, Walter	1852	1883	
*Passini, Ludwig	1832	1883	1903
Stanhope, J. R. Spencer (resigned, 1887)	1829	1883	
Wetherbee, George Faulkner	1850	1883	
*Gleichen, H.S.H. Count		1884	1891
Dadd, Frank	1851	1884	
Hemy, Charles Napier, A.R.A. (resigned, 1888)	1841	1884	
Steer, Henry R.	1858	1884	
Caffieri, Hector	1847	1885	
*Combes, Edward, C.M.G.	1830	1885	1895
Pyne, Thomas	1843	1885	
Scott, John	1850	1885	
Weatherhead, William Harris (resigned, 1903)	1843	1885	
*Battenberg, H.S.H. Prince Louis of	1854	1886	
*Seckendorff, H.E. Count		1886	
Dollman, John Charles (resigned, 1901)	1851	1886	
Hayes, Claude	1853	1886	
Hegg de Lauderset, Mme. Térésa		1886	
Nash, Joseph (Membership ceased, 1907)		1886	
East, Alfred, A.R.A., P.R.B.A. (resigned, 1898)	1849	1887	
Johnson, Cyrus	1848	1887	
[3] King, Yeend	1855	1887	
Lewis, Lady (*née* Jane M. Dealy)		1887	
O'Connor, John	1832	1887	1889
Weedon, Augustus Walford	1838	1887	1908
Youngman, Miss Annie Mary		1887	

[1] Honorary Retired Member, 1908.
[2] Honorary Member till 1882.
[3] Treasurer, 1895–1901; Vice-President since 1901.
* Honorary Member.

Name.	Born.	Member.	Died.
Brown, T. Austen (resigned, 1899)		1888	
Evans, Bernard Walter	1848	1888	
Harris, Sir James C., K.C.V.O	1831	1888	1904
Hatherell, William	1855	1888	
Hobson, Miss Alice Mary		1888	
Lessore, Jules		1888	1892
Squire, Miss Alice		1888	
Wollen, William Barnes	1857	1888	
Greenaway, Miss Kate	1846	1889	1901
Hague, Joshua Anderson	1850	1889	
Smith, Carlton Alfred	1853	1889	
Whitley, Miss Kate Mary		1889	
Bundy, Edgar	1862	1891	
Fowler, Robert		1891	
Ludby, Max	1858	1891	
Rainey, William	1852	1891	
Grierson, Charles MacIver	1864	1892	
Hare, St. George	1857	1892	
[1] Knowles, George Sheridan	1863	1892	
[2] Nisbet, Robert Buchan	1857	1892	
Davis, Joseph Lucien	1860	1893	
*Gilbert, Alfred, R.A.	1854	1893	
Rheam, Henry Meynell	1859	1893	
Thomson, John Leslie	1851	1893	
Ronner, Mme. Henriette	1821	1894	
*Ottewell, B. J.		1895	
Browne, Gordon Frederick	1858	1896	
Burrington, Arthur Alfred	1856	1896	
Davies, Edward	1841	1896	
Hammond, Miss Gertrude Demain		1896	
Kinsley, Albert	1852	1896	
Partridge, John Bernard (resigned, 1905)	1861	1896	
*Bartels, Hans von		1896	
Almond, William Douglas	1866	1897	
Collins, William Wiehe	1862	1897	
Davis, Frederick William	1864	1897	
Green, David Goold	1854	1897	

[1] Treasurer since 1907. [2] Membership ceased, 1907.
* Honorary Member.

Name.	Born.	Member.	Died.
Gülich, John Percival	1865	1897	1899
Hardy, Dudley	1867	1897	
May, Phil	1864	1897	1903
Menpes, Mortimer (resigned, 1907)	1860	1897	
Peppercorn, Arthur Douglas (resigned, 1903)		1897	
Reid, John Robertson	1851	1897	
Richardson, Frederic Stuart	1855	1897	
Sainton, Charles Prosper	1861	1897	
Swanwick, Joseph Harold	1866	1897	
Thomson, Hugh	1860	1897	
Crompton, James Shaw	1853	1898	
Ferrier, George Straton	1852	1898	
Finnemore, Joseph	1860	1898	
Hankey, William Lee (resigned, 1905)	1869	1898	
Hill, James Stephens	1854	1898	
Meyerheim, Robert Gustav	1847	1898	
Pedder, John	1850	1898	
Ryland, Henry	1856	1898	
[1] Shaw, John Byam Liston	1872	1898	
Clifford, Edward Charles	1858	1899	
MacBride, Alexander	1859	1899	
Dixon, Charles Edward	1872	1900	
Hurst, Henry William Lowe (Hal)		1900	
Shepperson, Claude Allin (resigned, 1905)	1867	1900	
Winter-Shaw, Arthur	1868	1900	
Browne, Thomas Arthur (Tom)	1871	1901	
Haité, George Charles	1855	1901	
Hassall, John	1868	1901	
Hobson, Cecil James	1874	1901	
Walker, Horatio	1858	1901	
Clark, James	1858	1903	
Petrie, Graham	1859	1903	
Reynolds, Frank	1876	1903	
Sanderson-Wells, John	1872	1903	
Williams, Terrick	1860	1904	
Clark, Christopher		1905	
Munnings, Alfred James		1905	
Briggs, Ernest Edward	1866	1906	

[1] Membership ceased, 1907.

Name.	Born.	Member.	Died.
Brock, Henry Matthew	1875	1906	
Johnson, E. Borough	1866	1906	
Lindner, Moffat P.		1906	
MacCormick, Arthur David	1860	1906	
Wilkinson, Norman	1878	1906	
De la Bere, Stephen Baghot		1907	
Ingram, W. Ayerst	1855	1907	
Kelly, R. Talbot	1861	1907	
Spenlove-Spenlove, Frank	1866	1907	
Swinstead, George Hillyard	1860	1907	

APPENDIX IV

A BIOGRAPHICAL LIST OF WATER-COLOUR PAINTERS, ALPHABETICALLY ARRANGED

The following abbreviations are used

Acad. . Academy.
A.R.A. . Associate of the Royal Academy.
A.R.E. . Associate of the Royal Society of Painter-Etchers and Engravers.
Assoc. . Associate.
b. . . Born.
bd. . . Buried.
B.I. . . British Institution.
Brit. Mus. . British Museum.
d. . . Died.
Educ. . Educated.
Exhib. . Exhibited.
F.S.A. . Fellow of the Society of Antiquaries.
H.R.A. . Honorary Retired Academician.
H.R.W.S. . Honorary Member of the Royal Society of Painters in Water Colours.
Illns. . Illustrations.
Incorp. . Incorporated.
Inst. . Institute.
Inst., The . The Institute of Painters in Water Colours (1863–83) *See also* N.W.C.S. *and* R.I.
Landsc. . Landscape.
Memb. . Member.
Min. . . Miniature.
Nat. Gall. . National Gallery.
N.W.C.S. . New Water Colour Society (1831–63). *See also* The Inst. *and* R.I.
O.W.C.S. . Old Water Colour Society (Royal Society of Painters in Water Colours since 1881).
Pres. . . President.
Prof. . . Professor.

Ptd. . . Painted.
Ptg. . . Painting.
Ptr. . . Painter.
R.A. . . Royal Academy; Royal Academician.
R.B.A. . (Member of) Royal Society of British Artists. *See* S.B.A.
R.E. . . (Fellow of) Royal Society of Painter-Etchers and Engravers.
R.I. . . (Member of) Royal Institute of Painters in Water Colours (1883 *seq.*). *See* N.W.C.S. *and* The Inst.
R.S.W. . (Member of) Royal Scottish Society of Painters in Water Colours.
R.W.S. . (Member of) Royal Society of Painters in Water Colours. *See also* O.W.C.S.
S.A. . . Society of Artists.
S.B.A. . Society of British Artists (Royal Society of British Artists since 1887).
Sch. . . School.
Sec. . . Secretary.
Stud. . . Student; studied.
Treas. . Treasurer.
Water-col. . Water-colour.
W.C.S. . Water Colour Society.

ABSOLON, JOHN, R.I. (*b.* Lambeth, 1815; *d.* 1895). Pupil of Ferrigi. Employed by Grieve as scene ptr. Memb. and Treas. of N.W.C.S.; Memb. of Inst. of Ptrs. in Oil Cols. Exhib. from 1832.

ADAM, J. D., R.S.W. (*b.* 1842; *d.* 1896). Ptd. animals and landscs.

ADAM, ROBERT (*b.* Kirkcaldy, 1728; *d.* 1792; *bd.* in Westminster Abbey). Educ. at Edinburgh Univ. Architect and landsc. ptr. Architect to the King, 1762. With his brother James constructed the "Adelphi," a block of buildings on the Thames shore.

ADAMS, JOHN CLAYTON (*b.* 1840; *d.* Ewhurst Hill, nr. Guildford, 1906). Landsc. ptr. Exhib. at R.A. (1863–1906), R.B.A., etc.

AGLIO, AGOSTINO (*b.* Cremona, 1777; *d.* London, 1857; *bd.* Highgate). Educ. at Milan. Stud. at the Brera. Met W. Wilkins, R.A., at Rome; came with him to England, 1803. Executed lithographs; ptd. landsc. and theatrical scenery; decorated churches, etc. Exhib. 1807–50 at R.A., B.I., S.B.A., etc.

AITKEN, JAMES ALFRED, A.R.H.A., R.S.W. (*b.* 1846; *d.* 1897). Ptd. animals and landscs.

ALABASTER, MISS MARY ANN. *See* Criddle, Mrs. Harry.

ALBIN, ELEAZAR. Draughtsman and naturalist of German origin. Ptd. birds, flowers, etc. Worked about 1720–40.

ALEFOUNDER, JOHN (*d.* Calcutta, 1795). Stud. of R.A.; silver medallist there, 1782. Ptd. miniatures and oil and water-col. portraits. Went to India, 1784. Exhib. at R.A., 1777–93.

ALEXANDER, WILLIAM (*b.* Maidstone, 1767; *d.* Maidstone, 1816). Son of a coach maker. Educ. at Maidstone Grammar School. Stud. under Pars and Ibbetson. Stud. of R.A., 1784. Accompanied Lord Macartney's embassy to China, 1792. Exhib. at R.A. from 1795. Prof. of drawing at Great Marlow Milit. Coll., 1802. Keeper of Prints and Drawings at Brit. Mus., 1808.

ALKEN, HENRY. Draughtsman and engraver; said to have been huntsman or groom to Duke of Beaufort. Known for pictures and illustrated works on sport, circ. 1816–31.

ALLAN, DAVID (*b.* Alloa, 1744; *d.* nr. Edinburgh, 1796). Stud. art at Glasgow. Was in Italy, 1764–77, and in London, 1777–80. Director of Edinburgh Acad. of Arts, 1786. Ptd. figures, portraits, and genre, in oils and water-cols. Exhib. at Incorp. and Free S.A., and R.A., 1771–81.

ALLAN, SIR WILLIAM, R.A., P.R.S.A. (*b.* Edinburgh, 1782; *d.* Edinburgh, 1850). Son of a macer to the Court of Session, Edinburgh. Stud. at Trustees' Acad. Travelled extensively in Russia, etc. A.R.A., 1825; R.A., 1835; Memb. of Scottish Acad., 1830; P.R.S.A., 1837–50. Knighted, 1841. Ptd. figures, travel sketches, historical genre. Exhib. at R.A., etc., 1803–49.

ALLEN, JOSEPH WILLIAM (*b.* Lambeth, 1803; *d.* 1852). Son of a schoolmaster. Educ. at St. Paul's Sch.; was for a time an assistant master. Ptd. theatrical scenery with Clarkson Stanfield; also produced landscs. A founder and Sec. of S.B.A. Drawing master at City of London Sch. Exhib. 1826–53 at R.A., B.I., S.B.A., and N.W.C.S.

ALLEN, THOMAS JOHN (*b.* 1821; *d.* 1846). Ptd. architectural subjects.

ALLOM, THOMAS (*b.* London, 1804; *d.* Barnes, 1872). Articled to Francis Goodwin, architect, 1819. Travelled considerably. A founder of Inst. of British Architects. Exhib. at R.A., B.I., S.B.A., 1823–71.

ALLPORT, HENRY C. Lived near Lichfield. Memb. of O.W.C.S. Exhib. landscs. at R.A., 1811–12, and at O.W.C.S. from 1813.

ALVES, JAMES (*b.* 1737 or 1738; *d.* Inverness, 1808). Ptd. miniatures and crayon portraits. Practised chiefly in London. Exhib. at R.A., 1775–9.

ANDERSON, ROBERT, A.R.S.A., R.S.W. (*d.* Edinburgh, 1885). Engraver and water-col. ptr.; ptd. figure subjects, landscapes, and seascapes. A.R.S.A., 1879. Exhib. at R.A. and R.I., 1880–4, and in Scotland.

ANDERSON, WILLIAM (*b.* Scotland, 1757; *d.* 1837). Lived in London. Exhib. river and sea views at R.A. (1787–1834), B.I., and S.B.A.

ANDREWS, GEORGE HENRY, R.W.S. (*b.* Lambeth, 1816; *d.* Hammersmith, 1898). Engineer by profession. Memb. and Treas. of O.W.C.S. Ptd. marine subjects, etc. Drew for *Illustrated London News* and *Graphic*. Exhib. at O.W.C.S., R.A., B.I., and R.B.A., 1840–98.

ANDREWS, H. (*d.* 1868). Ptd. genre, and copies after Watteau. Exhib. at R.A., B.I., and S.B.A., 1827–63.

ANGELL, MRS. THOMAS WILLIAM, A.R.W.S. (*née* Helen Cordelia Coleman) (*b.* Horsham, 1847; *d.* Kensington, 1884). Pupil of her brother, W. S. Coleman. Produced high-class ceramic decorations and ptd. flowers, fruit, and birds. Married Mr. T. W. Angell, 1875. Memb. of N.W.C.S. Exhib. at R.A., etc., till 1882.

ANSELL, CHARLES. Ptd. animals. Exhib. at R.A., 1780–1.

ARCHER, JOHN WYKEHAM (*b.* Newcastle-on-Tyne, 1808; *d.* Kentish Town, 1864). Son of a tradesman. Pupil of John Scott, engraver, in London. Later took to landsc. ptg. in water-cols. Known as an antiquary. Assoc. of N.W.C.S.; exhib. there, 1842–64.

ARLAUD, BENOÎT (*b.* Geneva; *d.* London, 1719). Brother of J. A. Arlaud. Ptd. miniatures.

ARLAUD, JACQUES ANTOINE (*b.* Geneva, 1688; *d.* Geneva, 1743). Stud. theology, but took up art. Ptd. miniatures; worked at Paris, and from 1721 in London.

ARNOLD, MRS. *See* Gouldsmith, Miss Harriett.

ASHFIELD, EDMUND. Pupil of Michael Wright. Ptd. miniatures and crayon and oil portraits. Worked in latter half of 17th century.

ASHPITEL, ARTHUR (*b.* 1807; *d.* 1869). Son of a surveyor and architect. With David Roberts in Italy, 1853–4. Scholar, linguist, archæologist. Fellow of Inst. of British Architects. Exhib. at R.A., 1845–64.

ATKINS, SAMUEL. Marine ptr. in oils and water-cols. Was in East Indies circ. 1796–1804. Exhib. at R.A., 1787–1808.

ATKINSON, JOHN AUGUSTUS (*b.* London, 1775). Lived in Russia, 1784–1801. Published drawings dealing with Russia. Produced aquatint engravings. Memb. of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1803–33.

AUSTIN, SAMUEL (*b.* Liverpool, 1796; *d.* and *bd.* Llanfyllin, 1834). Began life as a merchant's clerk. Instructed in art by De Wint. Memb. of Liverpool Acad., 1824. Foundation Memb. of S.B.A., 1824. Memb. of O.W.C.S. Ptd. landscs. with figures, coast scenes, and architectural subjects. Exhib. at R.A. from 1820.

AYLESFORD, HENEAGE FINCH, 4TH EARL OF (*b.* 1751; *d.* 1812). Ptd. architectural subjects and landscs.; also etched. Exhib. at R.A., 1786–90.

BACH, GUIDO R., R.I. (*b.* Annaberg, 1828; *d.* 1905). Pupil of Julius Hübner at Dresden. Came to England, 1862. Memb. of Inst. of Ptrs. in Oil Cols. Ptd. portraits and genre. Exhib. from 1866 at The Inst., etc.

BACH, W. H. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R A., S.B.A., etc., 1829–59.

BADESLADE, THOMAS. Made drawings of country seats which were published in county histories, 1719–50.

BAKER, ALFRED (*b.* 1850; *d.* 1872). Ptd. landscs. and rustic genre. Exhib. at S.B.A., 1870–3.

BAKER, HARRY (*b.* 1849; *d.* 1875). Ptd. landscs. Exhib. at S.B.A., etc., 1868–74.

BAKER, THOMAS (*b.* 1809; *d.* 1869). Known as "Baker of Leamington." Ptd. cattle and landscs., in oils and water-cols. Exhib. with Birmingham S.A., and at R.A. (1831-58) and B.I. (till 1860).

BALDREY, JOHN (or JOSHUA) KIRBY (*b.* 1750 [?]; *living* in 1821). Engraver and draughtsman, and ptr. of portraits and landscs. Many of his works were printed in colours. Exhib. at R.A., 1793–4.

BALMER, GEORGE (*b.* North Shields, 1806 [?]; *d.* Ravensworth, Durham, 1846). Son of a house ptr. Decorator at Edinburgh. Stud. at the Louvre. Exhib. marine, architectural, and landsc. subjects at B.I. and S.B.A., 1830–41.

BANCKS, CHARLES. A Swede, who probably came to England about 1746. Ptd. miniatures.

BARBER, CHARLES (*b.* Birmingham, 1784; *d.* Liverpool, 1854). Friend of David Cox. Resided 40 years at or nr. Liverpool. Memb. of Liverpool Acad. about 1822, and Pres. 1847–53. Memb. of Associated Artists in Water Cols.; Assoc. of O.W.C.S. Ptd. landscs.

BARBER, CHRISTOPHER (*b.* 1736; *d.* Marylebone, 1810). Memb. of Incorp. S.A. Ptd. miniatures, landscs., etc.; worked in water-cols., oils, and pastel. Exhib. at R.A., 1770–1808.

BARBER, JOHN THOMAS. *See* Beaumont.

BARBER, JOHN VINCENT (*b.* 1788; *d.* Rome, 1838). Son of Joseph Barber. Ptd. landscs., sometimes with figures. Exhib. at R.A., B.I., and O.W.C.S., 1810–30.

BARBER, JOSEPH (*b.* 1757 [?]; *d.* Birmingham, 1811). Father of J. Vincent Barber. David Cox was one of his pupils. Ptd. landscs. and figures.

BARBOR, LUCIUS (*d.* 1767). Ptd. miniatures in enamel; also ptd. in oils.

BARCLAY, HUGH (*b.* London, 1797; *d.* Paris, 1859). Ptd. miniature copies of Italian pictures.

BARKER, BENJAMIN (*b.* 1776; *d.* Totnes, 1838). Son of Thos. Barker, animal ptr., and bro. of Thos. Barker of Bath. Memb. of Associated Artists in Water Cols. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1800–38.

BARKER, THOMAS, "OF BATH" (*b.* nr. Pontypool, Mon., 1769; *d.* Bath, 1847). Son of Thos. Barker, animal ptr., and bro. of Benjamin Barker. Went to Italy about 1790, and stayed there for some years. Afterwards resided chiefly at Bath. Ptd. landscs. (often with figures) and portraits, and executed ornamental designs for manufactures. Exhib. at R.A., B.I., and S.B.A., 1791–1847.

BARLOW, FRANCIS (*b.* Lincolnshire, 1626 [?]; *d.* 1702). Ptd. portraits, and produced pen drawings, slightly tinted, of birds and animals with landsc. backgrounds. Designed ceilings and monuments.

BARNARD, FRED (*b.* London, 1846; *d.* Wimbledon, 1896). Stud. at Heatherley's Art Sch. and under Bonnat at Paris. Memb. of S.B.A. Produced book-illns. for Dickens's works, etc., and drew for *Punch* and other periodicals. Exhib. at R.A., S.B.A., etc., 1858–87.

BARNES, ROBERT, A.R.W.S. (*b.* 1840; *d.* 1895). Ptd. genre and figures. Exhib. from 1873 at R.A. and O.W.C.S.

BARRALET, JOHN JAMES (*b.* Ireland; *d.* America, 1812 [?]). Of French descent. Stud. in Schs. of Dublin Acad., and taught there for a time. Memb. of Incorp. S.A. Ptd. landscs., figures, and architectural subjects; drew book-illns. Emigrated to Philadelphia, 1795. Exhib. at Incorp. and Free S.A., and R.A., 1773–80.

BARRALET, JOHN MELCHIOR. Bro. of the above. Chiefly employed as a teacher. Ptd. views of towns. Exhib. at R.A. and Incorp. S.A., 1775–87.

BARRAUD, HENRY (*b.* 1812; *d.* 1874). Bro. of William Barraud. Ptd. horses, dogs, subject pictures, etc. Exhib. at R.A., B.I., S.B.A., etc., 1831–68.

BARRAUD, WILLIAM (*b.* 1810; *d.* 1850). Grandson of Barraud, the chronometer maker. Pupil of Abraham Cooper, R.A. Ptd. portraits of horses and dogs, generally in oils. Exhib. at R.A., B.I., S.B.A., etc., 1829–50.

BARRET, GEORGE, SEN., R.A. (*b.* Dublin, 1732 [?]; *d.* nr. London, 1784). Son of a clothier. Induced by Burke to come to London, 1762. Ptd. landscs., often with horses and figures. Memb. of Incorp. S.A. Foundation Memb. of R.A., 1768. Exhib. at Incorp. S.A., R.A., and Free S.A., 1764–86. Often worked with Sawrey Gilpin, R.A.

BARRET, GEORGE, JUN. (*b.* 1767 [?]; *d.* 1842; *bd.* at St. Mary's, Paddington Green). Son of G. Barret, R.A. Ptd. landscs., often with poetic treatment of sunrise, sunset, and moonlight effects. His later works were largely classical compositions. A founder of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1800–43. Published "Theory and Practice of Water Colour Painting," 1840.

BARRET, JAMES. Son of G. Barret, Sen. Ptd. landscs. in water-cols. and body-colour. Exhib. at R.A., 1785–1819.

BARRET, MISS M. (*d.* 1836). Daughter of G. Barret, Sen.; pupil of Mrs. Mee (?). Lady Memb. of O.W.C.S. Ptd. miniatures, birds, still life, etc. Exhib. at R.A. and O.W.C.S., 1797–1835.

BARROW, JOSEPH CHARLES. Taught John Varley. Ptd. topographical subjects. Exhib. at Incorp. S.A., 1790–1.

BARRY, JOHN. Ptd. miniatures. Exhib. at R.A. and B.I., 1784–1827.

BARTHOLOMEW, VALENTINE (*b.* Clerkenwell, 1799; *d.* London, 1879). He and his second wife were successful flower ptrs. Memb. of N.W.C.S., but retired; Assoc. of O.W.C.S. Flower ptr. to Queen Victoria. Exhib. at R.A., O.W.C.S., N.W.C.S. and S.B.A., 1826–76.

BARTHOLOMEW MRS. VALENTINE (*née* Anne Charlotte Fayermann) (*b.* Loddon, Norfolk, 1800; *d.* London, 1862; *bd.* Highgate); married a Mr. Turnbull, 1827, and V. Bartholomew, 1840. Ptd. miniatures, flowers, and fruit; wrote poetry. Exhib. at R.A., S.B.A., etc., 1826–62.

BARTLETT, WILLIAM HENRY (*b.* Kentish Town, 1809; *d.* at sea, 1854). Articled to John Britton. Travelled extensively in the East, etc. Ptd. views of places he visited. Published illus. works, such as "Walks about Jerusalem" (1845). Exhib. at R.A. and N.W.C.S., 1831–33.

BAXTER, THOMAS (*b.* Worcester, 1782; *d.* London, 1821). Ptd. on china at the Worcester works; established an art sch. in London, 1814; china ptr. at Swansea, 1816; afterwards returned to Worcester. Drew for Britton's "Salisbury Cathedral." Executed portraits, mythical subjects, and fruit pieces in enamel; also produced some engravings. Exhib. at R.A., 1802–21.

BAYLISS, SIR WYKE, P.R.B.A. (*b.* 1835; *d.* 1906). Son and pupil of a teacher of drawing; stud. at R.A. Schs.; worked in an architect's office. Memb. of S.B.A., 1864; P.R.B.A., 1888. Knighted, 1897. Ptd. church interiors in oils and water-cols. Wrote and lectured on art. Exhib. from 1855 at R.B.A., etc.

BAYNES, FREDERICK T. Ptd. still life, especially fruit. Exhib. at R.A., B.I., and S.B.A., 1833–64.

BAYNES, JAMES (*b.* Kirkby Lonsdale, 1766; *d.* 1837). Pupil of Romney. Stud. of R.A. Memb. of Associated Artists in Water Cols. Ptd. English and Welsh landscs. sometimes with figures and cattle. Successful teacher. Exhib. at R.A. and S.B.A., 1796–1837.

BEALE, BARTHOLOMEW (*d.* Coventry). Son of Mary Beale. Ptd. portraits in oils and water-cols.

BEALE, CHARLES (*b.* 1660). Son of Mary Beale; pupil of Flatman. Ptd. miniatures and oil portraits.

BEALE, MRS. MARY (*née* Cradock) (*b.* Suffolk, 1632; *d.* London, 1697; *bd.* St. James's, Piccadilly). Ptd. miniatures and oil portraits.

BEAUCLERK, LADY DIANA (*b.* 1734; *d.* 1808). Daughter of Chas. Spencer, 2nd Duke of Marlborough. Married 2nd Viscount Bolingbroke, 1757; divorced, 1768. Married Topham Beauclerk, 1770. Made studies of children which were engraved by Bartolozzi. Illustrated Dryden's "Fables" and Burger's "Leonora."

BEAUMONT, JOHN THOMAS BARBER (*b.* Marylebone, 1774; *d.* London, 1841). Stud. of R.A., 1791. Ptd. miniatures. Exhib. at R.A., 1794–1806.

BEAUVAIS, SIMON (*d.* London). Practised in Bath, London, etc. Ptd. miniatures and drew portraits in pencil and Indian ink. Gained a Soc. of Arts' premium, 1765. Exhib. at Incorp. S.A. and Free S.A., 1761–8.

BEAVIS, RICHARD, R.W.S. (*b.* Exmouth, 1824; *d.* 1896). Entered Govt. Sch. of Design at Somerset House, 1846. Employed by firm of decorators. Ptd. animals, landscs. with figures, military subjects, etc., in oils and water-cols. (subjects often foreign). Memb. of The Inst., but retired. Exhib. at R.A., B.I., O.W.C.S., The Inst., etc., 1851–96.

BEECHEY, SIR WILLIAM, R.A. (*b.* Burford, Oxon., 1753; *d.* Hampstead, 1839). Articled to solicitors. Stud. of R.A., 1772. Lived 4 years at Norwich. Chiefly ptd. portraits in oils. A.R.A., 1793; R.A., 1798. Portrait ptr. to Queen Charlotte, 1798. Exhib. at R.A., B.I., S.B.A., 1776–1839.

BENNET, WILLIAM MINEARD (*b.* Exeter; *d.* Exeter, 1858, aged 80). Ptd. miniatures and oil portraits. Worked in London and Paris. Exhib. at R.A., 1812–16.

BENNETT, WILLIAM (*b.* 1811; *d.* Clapham Park, 1871). Pupil of David Cox (?). Ptd. landscs. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., N.W.C.S., 1842–71.

BENNETT, WILLIAM JAMES. Memb. and Sec. of Associated Artists in Water Cols; Assoc. of O.W.C.S.; Pres. of New York Acad. Ptd. landscs. Exhib. at O.W.C.S., etc., 1808–25.

BENTLEY, CHARLES (*b.* London, 1806; *d.* London, 1854). Articled to Theodore and Thales Fielding. Was at first an engraver. Ptd. coast and river scenes. Memb. of O.W.C.S. Book-illustrator. Exhib. at O.W.C.S., B.I., S.B.A., and N.W.C.S., 1832–54.

BENTLEY, JOSEPH CLAYTON (*b.* Bradford, 1809; *d.* Sydenham, 1851). Pupil of Robert Brandard. Landsc. ptr. and line engraver. Exhib. at R.A., B.I., and S.B.A., 1833–51.

BENWELL, JOHN HODGES (*b.* Blenheim, Oxon., 1764; *d.* 1785). Stud. under Saunders, a portrait and genre ptr., and at R.A. Schs., where he won a silver medal, 1782. Ptd. illns. of stories and poems, etc. Exhib. at R.A., 1784.

BENWELL, MISS MARY (*d.* about 1800). Ptd. portraits in crayons and in miniature. Married a Mr. Code. Exhib. at Incorp. S.A. and R.A., 1775–91.

BESTLAND, CHARLES. Ptd. historical genre and domestic figure subjects. Exhib. at R.A., B.I., and S.B.A., 1783–1837.

BEVERLY, WILLIAM ROXBY (*b.* 1824; *d.* Hampstead, 1889). Son of a theatrical manager. Ptd. sea pieces, landscs., and theatrical scenery. Exhib. at R.A., 1865–80.

BEWICK, THOMAS (*b.* Cherryburn, Ovingham, Northumberland, 1753; *d.* Gateshead, 1828; *bd.* Ovingham). Apprenticed to R. Beilby, a Newcastle engraver, and became his partner. Famous as wood engraver. Illustrated numerous works, especially on animals.

BIFFIN, SARAH (*b.* East Quantoxhead, Somerset, 1784; *d.* 1850). Pupil of W. M. Craig. Had neither hands nor feet; painted miniatures with her mouth. Practised at Brighton and Liverpool.

BLAKE, WILLIAM (*b.* London, 1757; *d.* London, 1827; *bd.* Bunhill Fields). Son of a hosier. Stud. at Pars's Drawing Sch.; apprenticed to Jas. Basire. Memb. of Associated Artists in Water Cols. Designed and engraved book-illns. Wrote "Songs of Innocence," "Songs of Experience," and other poems. Ptd. subjects derived from the Bible, Milton, etc. Exhib. at R.A., 1780–1808.

BLORE, EDWARD, F.R.S. (*b.* Derby, 1789; *d.* 1879). Ptd. topographical and architectural subjects. Drew for Britton and Clutterbuck. Friend of Sir W. Scott. Exhib. at R.A., etc.

BOGDANI, JAMES (*b.* Hungary; *d.* London, 1720). Came to England between 1670 and 1680. Ptd. flowers, fruit, and birds.

BOGLE, JOHN. Worked as a miniature ptr. in Glasgow and Edinburgh, and from 1772 in London. Exhib. at Incorp. S.A. and R.A., 1769–94.

BONE, HENRY, R.A. (*b.* Truro, 1755; *d.* Somers Town, 1834). Apprenticed to Richard Champion, a porcelain manufacturer at Bristol. Came to London, 1778. A.R.A., 1801; R.A., 1811. Ptd. miniatures, chiefly in enamel, but also on ivory. Exhib. at R.A., etc., 1781–1834.

BONE, HENRY PIERCE (*b.* Islington, 1779; *d.* London, 1855). Son and pupil of Henry Bone, R.A. Memb. of Associated Artists in Water Cols. Ptd. enamel portraits and copies of old masters. Exhib. chiefly at R.A.

BONINGTON, RICHARD PARKES (*b.* Arnold, nr. Nottingham, 1801; *d.* London, 1828; *bd.* St. James's Ch., Pentonville). Son of a landsc. and portrait ptr. Pupil of Louis Francia and Baron Gros. Ptd. landscapes, seascapes, and river views. Exerted a great influence on landsc. ptg. in water-cols. Ptd. also in oils from 1824. Exhib. at B.I., 1826–9, and at R.A., 1827–8.

BOSTOCK, JOHN. Assoc. of O.W.C.S. Ptd. genre and portraits. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1826–69.

BOUGH, SAMUEL, R.S.A. (*b.* Carlisle, 1822; *d.* Edinburgh, 1878). Son of a shoemaker. Worked for a time under the Town Clerk of Carlisle. Self-taught as an artist. A.R.S.A., 1856; R.S.A., 1875. Ptd. landscs., views of ports, etc., in oil and water-cols. Exhib. at R.A., 1856–76.

BOUGHTON, GEORGE HENRY, R.A., R.I. (*b.* nr. Norwich, 1833; *d.* London, 1905). Son of a farmer, who emigrated to America. Self-taught at first as an artist. Exhib. at New York, 1857. Stud. at Paris. Came to England, 1862. A.R.A., 1879; R.A. 1896. Ptd. landscs., portraits, and genre scenes. Exhib. at R.A., 1863–1904.

BOURNE, JAMES (*b.* Dalby, Lincs., 1773; *d.* Sutton Coldfield, 1854). Ptd. landscs. Exhib. at R.A. 1800–9.

BOUVIER, AUGUSTE JULES (*b.* London, 1827 [?]; *d.* London, 1881). Stud. of R.A., 1841. Stud. in France and Italy. Ptd. portraits and genre subjects. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1845–81. Memb. of N.W.C.S.

BOUVIER, JULES, SEN. (*b.* 1800; *d.* 1867). Exhib. domestic subjects at S.B.A., etc., 1845–65.

BOWYER, ROBERT (*d.* Byfleet, Surrey, 1834). Pupil of Smart (?). Ptr. in water-cols. to George III., and miniature ptr. to the Queen. Worked in London. Exhib. at R.A., 1783–1828.

BOYCE, GEORGE PRICE, R.W.S. (*b.* 1826; *d.* 1897). Trained as an architect. Met D. Cox in 1849 and then took up landsc. ptg. Exhib. at R.A. (1853–61), S.B.A., and O.W.C.S. A founder of the original Hogarth Club. Friend of D. G. Rossetti.

BOYNE, JOHN (*b.* Co. Down, 1750 [?]; *d.* London, 1810). Son of a joiner. Apprenticed to Byrne, the engraver. Opened a drawing sch. in London. Ptd. genre subjects and scenes from well-known authors. Exhib. at R.A., 1788–1809.

BOYS, THOMAS SHOTTER (*b.* Pentonville, 1803; *d.* Marylebone, 1874). Articled to G. Cooke, the engraver. Worked with W. Callow in Paris. Ptd. landscs. and views of towns; was also a lithographer. Exhib. at R.A., N.W.C.S., and S.B.A., 1824–73. Memb. of N.W.C.S.

BRABAZON, HERCULES BRABAZON (*d.* nr. Battle, 1906, aged 84). Ptd. impressionist landscs. and views of towns.

BRADLEY, BASIL, R.W.S. (*b.* Hampstead, 1842; *d.* 1904). Stud. at Manchester Sch. of Art. Ptd. animals in oils and water-cols. Exhib. from 1866 at R.A., O.W.C.S., etc.

BRADLEY, GORDON. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1832–9.

BRANDARD, ROBERT (*b.* Birmingham, 1805; *d.* Kensington, 1862). Came to London, 1824; studied landsc. engraving under Ed. Goodall; engraved plates for Turner's "England." Ptd. landscs. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1831–58.

BRANDLING, HENRY. Assoc. of O.W.C.S. Ptd. views of buildings and portraits. Exhib. at R.A. and O.W.C.S., 1847–56.

BRANWHITE, CHARLES (*b.* Bristol, 1817; *d.* Bristol, 1880). Pupil of his father; practised at first as a sculptor, but became a landsc. ptr. Assoc. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1843–79.

BREWTNALL, EDWARD FREDERICK, R.W.S. (*b.* 1846; *d.* 1902). Ptd. landscs. Memb. of S.B.A. (1882–6) and Inst. of Oil Ptrs. Exhib. at R.A., O.W.C.S., R.B.A., etc., from 1868.

BRIERLEY, SIR OSWALD WALTER, R.W.S. (*b.* Chester, 1817; *d.* London, 1894). Son of a doctor. Stud. at Sass's Acad. Travelled extensively. Assoc. of N.W.C.S., but resigned. Curator of Painted Hall, Greenwich, 1881. Knighted, 1885. Ptd. marine subjects. Exhib. at R.A., O. and N.W.C.S., etc., from 1839.

BRIGHT, HENRY (*b.* Saxmundham, 1814; *d.* Ipswich, 1873). Apprenticed to a chemist; became a dispenser at Norwich Hospital. Ptd. landscs., with atmospheric effects. Came to London, 1836. Memb. of N.W.C.S. Ptd. both in oils and water-cols. Practised for 20 years in London. Exhib. at R.A., N.W.C.S., B.I., and S.B.A., 1836–76.

BRITTON, JOHN (*b.* Kingston St. Michael, Wilts., 1771; *d.* London, 1857). Son of a shopkeeper. Came to London, 1787. Drew architectural subjects. Published works on architectural antiquities. Exhib. at R.A., 1799–1819.

BROCAS, HENRY (*b.* Dublin, 1766; *d.* 1838). Executed drawings in chalk and water-cols. Taught landsc. in Schs. of Dublin Society from 1801.

BROCAS, SAMUEL F. Son of Henry Brocas. Ptd. views of Dublin, etc., in oils and water-cols.

BROCAS, WILLIAM, R.H.A. Son of Henry Brocas. Ptd. landscs. in oils and water-cols.

BROCKEDON, WILLIAM, F.R.S. (*b.* Totnes, 1787; *d.* Bloomsbury, 1854). Son of a watchmaker. Stud. of R.A., 1809. Travelled in Italy, 1821–2. Ptd. portraits, genre subjects, and landscs.; illustrated works on foreign countries. Memb. of Acads. of Florence and Rome. Improved steel pens. Exhib. at R.A. and B.I., 1812–37.

BROCKY, CHARLES (*b.* Temeswar, Hungary, 1807 or 1808; *d.* London, 1855). Son of a theatrical hairdresser. After trying several occupations, he was placed in a drawing sch. at Vienna. Came to London about 1838. Assoc. of N.W.C.S. Exhib. pencil portraits, miniatures, and classical and genre subjects at R.A., B.I., and N.W.C.S., 1839–55.

BROMLEY, VALENTINE WALTER (*b.* London, 1848; *d.* Fallows Green, nr. Harpenden, 1877). Travelled in America. Drew for *Illustrated London News*, etc.; ptd. historical, poetical, and figure subjects. Assoc. of The Inst.; Memb. of S.B.A., 1870. Exhib. at R.A., S.B.A., etc., 1865–77.

BROOKBANK, MRS. *See* Scott, Miss M.

BROOKES, WARWICK ("BROOKES OF MANCHESTER") (*b.* Salford, 1808; *d.* Manchester, 1882). Entered calico print works of John Barge & Co.; stud. under J. Z. Bell at the Govt. Sch. of Design, Manchester. Head designer to Rossendale Printing Co., 1840. Placed on Civil List, 1871. Ptd. figure subjects and landscs.

BROOKING, CHARLES (*b.* 1723; *d.* London, 1759). Was at first a ship ptr. Afterwards became an artist, and produced pictures of shipping, sea-fights, and marine views. Many of his works were engraved.

BROWN, FORD MADOX (*b.* Calais, 1821; *d.* 1893; *bd.* Finchley). Son of a naval officer. Stud. at Bruges, Ghent, and Antwerp. Took part in the Westminster Hall competition. Worked for a time at Rome. Took D. G. Rossetti as a pupil, and was influenced by the Pre-Raphaelites. Executed a series of panels in Manchester Town Hall. Made designs for stained glass and other branches of decorative art. Exhib. at R.A. and S.B.A., 1841–67.

BROWNE, HABLOT KNIGHT ("PHIZ") (*b.* Kennington, 1815; *d.* Brighton, 1882). Apprenticed to W. Finden, the engraver; stud. at St. Martin's Lane Life Sch. Drew book-illns.; ptd. caricatures and humorous genre subjects, in water-cols., and occasionally in oils. Exhib. at R.A., B.I., S.B.A., etc., 1834–75.

BUCK, ADAM (*b.* Cork, 1759; *d.* 1833). Practised at Dublin. Ptd. portraits in crayons and oils, and miniatures. Exhib. at R.A., etc., 1795–1833.

BUCK, SAMUEL (*b.* 1706; *d.* 1779; *bd.* St. Clement's, Strand). Ptd. views of towns and old buildings. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–75.

BUCKLER, JOHN (*b.* Calbourne, I.O.W., 1770; *d.* London, 1851). Practised as an architect till about 1826. Best-known for his drawings and aquatint engravings of cathedrals, churches, and other ancient buildings. Exhib. at R.A., 1796–1849.

BUNBURY, HENRY WILLIAM (*b.* 1750; *d.* Keswick, 1811). Son of Rev. Sir W. Bunbury, Bart., of Mildenhall, Suffolk. Educ. at Westminster and St. Catharine's Hall, Cambridge. Colonel in militia; equerry to Duke of York. His best works are caricatures and humorous drawings. Exhib. at R.A., 1780–1808.

BURBANK, J.M. (*d.* 1873). Memb. of N.W.C.S. Ptd. animals, etc. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1825–72.

BURGESS, JOHN, SEN. Memb. of N.W.C.S. Ptd. miniatures. Exhib. at R.A., N.W.C.S., etc., 1816–40.

BURGESS, JOHN (*b.* 1814 [?]; *d.* 1874). Son of J. Cart Burgess. Stud. in Italy, 1834–7. Assoc. of O.W.C.S. Ptd. landscs. and architectural views. Exhib. at R.A., O.W.C.S., etc., 1834–7.

BURGESS, JOHN CART (*b.* 1798; *d.* Leamington, 1863). Ptd. landscs. and flowers. Exhib. at R.A., B.I., and S.B.A., 1812–37.

BURNE-JONES, SIR EDWARD COLEY, BART., A.R.A., R.W.S. (*b.* Birmingham, 1833; *d.* London, 1898; *bd.* Rottingdean, nr. Brighton). Educ. at King Edward VI.'s Grammar Sch., Birmingham, and Exeter Coll., Oxford. Joined Wm. Morris in London, 1855. Helped Rossetti and others to decorate the Oxford Union Society's Debating Hall, 1858. Visited Italy, 1859. Followed the principles of the Pre-Raphaelites. Designed tapestry, stained glass, and mosaics. Ptd. mythical and legendary subjects, etc., in oils and water-cols. A.R.A., 1885–93. Exhib. at O.W.C.S., Grosvenor Gallery, etc., from 1872.

BURNET, JOHN (*b.* nr. Edinburgh, 1784; *d.* Stoke Newington, 1868). Son of the Surveyor-General of Excise for Scotland. Stud. under R. Scott, the engraver, and at the Trustees' Acad. Came to London, 1806. Engraved Wilkie's pictures. Ptd. genre subjects. Exhib. at R.A., B.I., and S.B.A., 1808–62. Wrote works on art.

BURNEY, EDWARD FRANCIS (*b.* Worcester, 1760; *d.* London, 1848). Came to London, 1776. Stud. at Royal Acad. Schs. Friend of Sir Joshua Reynolds. Ptd. book-illns. Exhib. at R.A., 1780–1803.

BURR, JOHN R., A.R.W.S., R.B.A. (*b.* 1836; *d.* 1894). Ptd. genre. Exhib. from 1862 at R.A., R.B.A., O.W.C.S., etc.

BURTON, SIR FREDERICK WILLIAM, R.H.A., H.R.W.S., F.S.A. (*b.* in Co. Clare, 1816; *d.* Kensington, 1900). Son of a landsc. ptr. Pupil of the bros. Brocas at Dublin, 1828; noticed by Geo. Petrie, P.R.H.A. A.R.H.A., 1837; R.H.A., 1839. Memb. of O.W.C.S. Director of the National Gallery, 1874–94. Ptd. genre subjects, miniatures, water-col. portraits, landscs., etc. Exhib. at R.A., O.W.C.S., etc., 1842–82.

BURTON, WILLIAM PATON (*b.* Madras, 1828; *d.* Cults, Aberdeen, 1883). Son of an officer in the Indian army. Educ. at Edinburgh; worked with D. Bryce, an architect, but took to ptg. Drew landscs. in Surrey, Sussex, etc.; also on the Continent, and in Egypt. Exhib. at R.A., S.B.A., and The Inst., 1862–83.

BUSS, ROBERT WILLIAM (*b.* London, 1804; *d.* Camden Town, 1875). Son of and apprenticed to an engraver and enameller; pupil of G. Clint, A.R.A. Drew theatrical portraits, humorous subjects, and book-illns. Memb. of N.W.C.S. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1826–59.

BYRNE, MISS ANNE FRANCES (*b.* London, 1775; *d.* 1837). Daughter of William Byrne, landsc. engraver. Ptd. flowers and fruit. Lady Memb. of O.W.C.S. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1796–1833.

BYRNE, JOHN (*b.* 1786; *d.* 1847; *bd.* Kensal Green). Son of William Byrne, landsc. engraver. At first an engraver; afterwards became a ptr. of landscs. in water-cols. Assoc. of O.W.C.S. Stud. in Italy, 1833–7. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1822–47.

BYRNE, MISS MARY. *See* Green, Mrs. James.

CABALIERE, JOHN (*d.* 1780). A wine merchant. Ptd. miniatures and drew in pencil.

CAHUSAC, J. A., F.R.S., F.S.A. Memb. of N.W.C.S. Ptd. fruit and figure subjects. Exhib. at R.A., B.I., S.B.A., etc., 1827–53.

CALDECOTT, RANDOLPH, R.I. (*b.* Chester, 1846; *d.* St. Augustine, Florida, 1886). Son of an accountant. Educ. at King's Sch., Chester. Became a bank clerk. Drew for *London Society*, *Punch*, *Graphic*, etc., from 1868. Settled in London, 1872. Illustrated "Bracebridge Hall" and many children's story books. Exhib. at R.A., R.I., etc., 1872–85.

CALLCOTT, SIR AUGUSTUS WALL, R.A. (*b.* Kensington, 1779; *d.* Kensington, 1844; *bd.* Kensal Green). Chorister at Westminster Abbey; stud. music, but gave it up for ptg. Stud. of R.A., 1797. Pupil of Hoppner. Ptd. portraits, and subsequently landscs., in oil and water-cols. A.R.A., 1806; R.A., 1810. Knighted, 1837. Exhib. at R.A. and B.I., 1799-1844.

CALLOW, JOHN (*b.* 1822; *d.* New Cross, 1878). Bro. and pupil of W. Callow, R.W.S. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Prof. at Royal Milit. Coll., Addiscombe, 1855–61; master of landsc., Royal Milit. Acad., Woolwich, 1861–5; Prof. at Queen's Coll., London, 1875–8. Ptd. marine subjects and landscs., chiefly in water-cols. Exhib. at R.A., B.I., S.B.A., N.W.C.S., and O.W.C.S., 1844–78.

CALLOW, WILLIAM, R.W.S., F.R.G.S. (*b.* Greenwich, 1812; *d.* Great Missenden, 1908). Articled to Theodore and Thales Fielding. Went to Paris, 1829. Prof. of drawing to children of Louis Philippe. Settled in London, 1841; removed to Great Missenden, 1855. Ptd. landscs., buildings, and seascapes. Exhib. till 1908, chiefly at O.W.C.S.

CALVERT, CHARLES (*b.* 1785, Glossop Hall, Derby; *d.* Bowness, Westmorland, 1852). Son of an amateur ptr. Became a cotton merchant, but subsequently both practised and taught ptg. in oils and water-cols. Ptd. landscs. Helped to found the Royal Manchester Institution.

CALVERT, EDWIN SHERWOOD, R.S.W. (*b.* 1844; *d.* 1898). Ptd. landscs. Exhib. at R.A., etc., from 1878.

CALVERT, FREDERICK. Exhib. 1827–44. Ptd. landscs. Wrote on artistic and archæological subjects.

CAMPION, GEORGE B. (*b.* 1796; *d.* Munich, 1870). Was for a time drawing master at Woolwich Milit. Acad. Memb. of N.W.C.S. Ptd. topographical views and genre scenes. Exhib. at N.W.C.S. and S.B.A., 1829–69.

CARMICHAEL, JAMES WILSON (*b.* Newcastle-on-Tyne, 1800; *d.* Scarborough, 1868). Went to sea at an early age. Apprenticed to a ship builder. Ptd. marine subjects, etc., in water-cols. and oils. Came to London about 1845. Exhib. at R.A., B.I., S.B.A., etc., 1835–62.

CARPENTER, MRS. WILLIAM HOOKHAM (*née* Margaret Sarah Geddes) (*b.* Salisbury, 1793; *d.* London, 1872). Came to London, 1814. Ptd. portraits, etc. Exhib. at R.A., B.I., etc., 1814–66.

CARRICK, ROBERT, R.I. (*b.* in West of Scotland; *d.* 1805). Influenced by Pre-Raphaelitism. Ptd. genre. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., R.I., etc., from 1847.

CARRICK, THOMAS HEATHFIELD (*b.* Upperley, Carlisle, 1802; *d.* Newcastle-on-Tyne, 1875). Became a chemist. Self-taught in art. Ptd. miniatures. Worked at Carlisle, Newcastle, and in London. Exhib. at R.A., 1841–66.

CARTER, H. B. (*b.* Scarborough; *d.* in West of England). Ptd. landscs. and marine subjects. Exhib. at R.A., etc., 1827–30.

CARTER, HUGH, R.I. (*b.* 1837; *d.* 1903). Ptd. genre scenes, portraits, and topographical views. Memb. of Inst. of Oil Ptrs. Exhib. at R.A., R.I., and Inst. of Oil Ptrs., 1859–1903.

CARTER, JOHN, F.S.A. (*b.* 1748; *d.* Pimlico, 1817). Archæologist; draughtsman to Soc. of Antiquaries; writer on Gothic architecture; musical composer. Made views of old buildings. Exhib. at R.A., Incorp. S.A., and Free S.A., 1765–94.

CARTWRIGHT, JOSEPH (*d.* 1829). Attached to the Army in a civil capacity. Sketched in Greece, etc.; ptd. landscs. and marine subjects. Memb. of S.B.A., 1826. Exhib. at B.I. and S.B.A., 1823–9.

CARVER, ROBERT (*b.* Ireland; *d.* London, 1791). Scene ptr. at Covent Garden Theatre. Memb. of Incorp. S.A. Ptd. landscs. and coast scenes. Exhib. at Incorp. S.A., Free S.A., and R.A., 1765–90.

CASSIE, JAMES, R.S.A., R.S.W. (*b.* Inverurie, 1819; *d.* Edinburgh, 1879). A.R.S.A., 1869; R.S.A., 1879. Ptd. landscs., portraits, genre, and especially coast scenes. Exhib. at R.A., etc., 1854–79, and in Scotland.

CATTERMOLE, CHARLES, R.I., R.B.A. (*b.* 1832; *d.* 1900). Nephew of G. Cattermole. Ptd. figure subjects in oils and water-cols., and drew book-illns. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., B.I., R.B.A., and R.I., from 1858.

CATTERMOLE, GEORGE (*b.* Dickleburgh, nr. Diss, 1800; *d.* Clapham Common, 1868). Pupil of John Britton. Ptd. in oils and water-cols. dramatic pictures of romantic subjects, also landscs., etc.; illus. works by Dickens, etc. Memb. of O.W.C.S., Amsterdam Acad., and Belgian Water Col. Soc. Exhib. at R.A., B.I., and O.W.C.S., 1819–50. Was awarded a medal at Paris, 1855.

CATTERMOLE, REV. RICHARD. Ptd. palace interiors. Exhib. at O.W.C.S., 1814–18. Afterwards entered the Church. Wrote history.

CATTON, CHARLES, JUN. (*b.* London, 1756; *d.* in America, 1819). Pupil of his father, Chas. Catton, R.A.; stud. of R.A. Made drawings of animals and topographical views. Exhib. at R.A., 1776–1800. Emigrated, 1804.

CHALON, ALFRED EDWARD, R.A. (*b.* Geneva, 1780; *d.* Kensington, 1860; *bd.* Highgate). Son of a prof. of French at Sandhurst; brother of J. J. Chalon. Stud. of R.A., 1797. Memb. of Associated Artists in Water Cols. A.R.A., 1812; R.A., 1816. Ptd. miniatures, water-col. portraits of singers and dancers, etc. Exhib. at R.A., 1801–60.

CHALON, JOHN JAMES, R.A. (*b.* Geneva, 1778; *d.* Kensington, 1854; *bd.* Highgate). Son of a prof. of French at Sandhurst; brother of A. E. Chalon. Stud. of R.A., 1796. Ptd. landscs., marine views, animals, and figure subjects. Memb. of O.W.C.S. A.R.A., 1827; R.A., 1841. Exhib. at R.A., B.I., and O.W.C.S., 1801–54.

CHALMERS, GEORGE PAUL, R.S.A., R.S.W. (*b.* Montrose, 1836; *d.* Edinburgh, 1878). Stud. under Lauder at Edinburgh Sch. of Design. A.R.S.A., 1867; R.S.A., 1871. Ptd. genre, portraits, and landscapes. Exhib. at R.A., 1863–76, and in Scotland.

CHAMBERS, GEORGE (*b.* Whitby, 1803; *d.* 1840). Son of a seaman. Went to sea at an early age. Became a house ptr. at Whitby. Subsequently came to London, and ptd. theatrical scenery; also ptd. river and coast scenes, and naval views. Memb. of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1827–40.

CHARRETIE, MRS. JOHN (*née* Anna Maria Kenwell) (*d.* Kensington, 1875, aged 56). Ptd. miniatures, flowers, and oil portraits. Exhib. at R.A., S.B.A., etc., 1842–75.

CHASE, JOHN (*b.* London, 1810; *d.* London, 1879). Received instruction from Constable; stud. architecture. Ptd. landscs., views of churches, etc. Memb. of N.W.C.S. Exhib. at R.A., B.I., and N.W.C.S., 1826–79.

CHASE, MRS. JOHN (*née* Rix). Memb. of N.W.C.S. Ptd. landscs. Exhib. at N.W.C.S., 1836–9.

CHASE, MISS MARIAN, R.I. (*b.* 1844; *d.* 1905). Daughter of John Chase. Ptd. flower pieces, etc. Exhib. from 1866 at R.A., R.B.A., and R.I.

CHILD, JAMES WARREN (*d.* 1862, aged 84). Ptd. miniatures, especially of actors and actresses. Exhib. at R.A. and S.B.A., 1815–53.

CHILDE, ELIAS. Ptd. landscs., often with figures. Memb. of S.B.A., 1825. Exhib. at R.A., B.I., S.B.A., etc., 1798–1848.

CHINNERY, GEORGE, R.H.A. (*d.* Macao, 1857 [?]). Elected R.H.A., 1798. Ptd. miniatures, and portraits and landscs. in oils and water-cols. Spent over 50 yrs. in China and India. Exhib. at R.A., 1791–1846.

CHISHOLM, ALEXANDER (*b.* Elgin, 1792 or 1793, *d.* Rothesay, 1847). Apprenticed to a weaver. Patronised by the Earl of Buchan. Art teacher at Edinburgh. Came to London, 1818. Ptd. portraits, and genre and historical subjects. Drew illns. for "Waverley Novels," etc. Assoc. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1820–47.

CHURCHMAN, JOHN (*d.* Bloomsbury, 1780). Was at one time a curate. Ptd. miniatures.

CIPRIANI, GIOVANNI BATTISTA, R.A. (*b.* Florence, 1727; *d.* Hammersmith, 1785; *bd.* Chelsea). Pupil of Hugford at Florence. Went to Rome, 1750; came to England, 1755. Designed classical figure subjects, etc., many of which were engraved by Bartolozzi. Foundation Memb. of R.A., 1768; exhib. there till 1779.

CLARK, JOHN ("WATERLOO" CLARK) (*b.* 1751 or 1752; *d.* Edinburgh, 1863). Ptd. landscs. and drew book-illns.

CLAYTON, JOHN (*b.* 1727 or 1728; *d.* Enfield, 1800). Brought up as a surgeon. Memb. of Incorp. S.A. Ptd. fruit and still life in oils and water-cols.

CLENNELL, LUKE (*b.* Ulgham, nr. Morpeth, 1781; *d.* Newcastle-on-Tyne, 1840). Son of a farmer. Apprenticed to Bewick, 1797. Came to London, 1804, as an engraver; subsequently took to ptg. Memb. of Associated Artists in Water Cols. Ptd. genre subjects. Memb. of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1810–18.

CLÉRISSEAU, CHARLES LOUIS (*b.* Paris, 1722; *d.* Auteuil, 1820). Architectural draughtsman. Exhib. at Incorp. S.A. and R.A., 1772–90.

CLEVELEY, JOHN (*b.* Deptford, 1747; *d.* 1786). Twin brother of R. Cleveley. Pupil of Paul Sandby. Employed at Deptford dockyard. Ptd. sea views and shipping. Accompanied two expeditions to northern regions. Exhib. at Free S.A. and R.A., 1764–86.

CLEVELEY, ROBERT (*b.* Deptford, 1747; *d.* Dover, 1809). Twin bro. of John Cleveley. Ptd. marine views and sea-fights. Marine ptr. to Prince of Wales. Exhib. at Free S.A. and R.A., 1767–1803.

CLEYN, CHARLES, JOHN, and PENELOPE. Children of F. Cleyn, a German tapestry designer. Ptd. miniatures about the middle of the 17th century.

CLINT, ALFRED (*b.* 1807; *d.* 1883). Memb. of N.W.C.S.; Memb. of S.B.A., 1843; Pres., 1870. Ptd. portraits, landscs., and coast scenes. Wrote a "Guide to Oil Painting." Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1828–81.

CODE, MRS. *See* Benwell, Miss Mary.

COLE, GEORGE VICAT, R.A. (*b.* Portsmouth, 1833; *d.* Kensington, 1893). Son of an artist. Ptd. landscs., including many views of the Thames. Memb. of S.B.A., 1859–64; A.R.A., 1869; R.A., 1880. Exhib. at R.A., B.I., and R.B.A., 1852–92.

COLEMAN, WILLIAM STEPHEN (*b.* 1829 or 1830; *d.* 1904). Educ. as a surgeon. Keen naturalist. Drew illns. for works on natural history, and for *Illustrated London Almanack*. Designed the heading of the *Field*. Executed designs for pottery. Exhib. 1865–79.

COLLET, JOHN (*b.* London, 1725 [?]; *d.* Chelsea, 1780). Pupil of G. Lambert, and at St. Martin's Lane Acad. Ptd. in oils and water-cols. figure subjects and humorous pieces in style of Hogarth. Exhib. at Free S.A., 1761–83.

COLLIER, THOMAS, R.I. (*b.* Glossop, 1840; *d.* Hampstead, 1891). Stud. at Manchester Sch. of Art. Ptd. landscs. Chevalier de la Légion d'Honneur, 1878. Silver Medallist at Paris Exhibition, 1889. Exhib. at R.A., R.B.A., and R.I., 1863–92.

COLLINGWOOD, WILLIAM, R.W.S. (*b.* Greenwich, 1819; *d.* 1903). Son of an architect. Pupil of J. D. Harding and S. Prout. Memb. of N.W.C.S. and O.W.C.S. Ptd. interiors, Alpine landscs., etc. Exhib. at R.A., O.W.C.S., N.W.C.S., etc., from 1838.

COLLINS, RICHARD (*b.* Hampshire, 1755; *d.* London, 1831). Pupil of Jeremiah Meyer. Ptd. miniatures and enamels. Exhib. at R.A., 1777–1818.

COLLINS, SAMUEL (*b.* Bristol). Son of a clergyman. Educ. as an attorney. Executed miniatures on ivory and in enamel. Practised at Bath; removed to Dublin about 1762.

COLLINS, WILLIAM, R.A. (*b.* London, 1788; *d.* London, 1847; *bd.* St. Mary's Churchyard, Paddington). Son of a picture dealer. Stud. of R.A., 1807. Ptd. landscs., marine views, and pictures of rustic life. A.R.A., 1814; R.A., 1820; Librarian to R.A., 1840. Exhib. at R.A., 1807–46, and at B.I.

COMERFORD, JOHN (*b.* Kilkenny, 1762 [?]; *d.* Dublin, 1831 [?]). Son of a flax dresser. Stud. at the Dublin Society's Schs. Ptd. miniatures and sketch-portraits. Exhib. at R.A., 1804 and 1809.

CONEY, JOHN (*b.* Ratcliff Highway, 1786; *d.* Camberwell, 1833). Articled to an architect. Ptd. views, and made drawings and engravings of English and foreign architectural subjects. Exhib. at R.A., 1805–21.

CONSTABLE, JOHN, R.A. (*b.* East Bergholt, 1776; *d.* London, 1837; *bd.* Hampstead). Son of a miller. Educ. at Lavenham and Dedham. Went to London, 1795, and again, 1799. Stud. of R.A., 1799. Ptd. landscs. in oils and water-cols. A.R.A., 1819; R.A., 1829. Exhib. at R.A., B.I., and S.B.A., 1802–37. Exerted much influence on English and French landsc. ptg.

COOK, SAMUEL (*b.* Camelford, 1806; *d.* Plymouth, 1859). Apprenticed to a woollen manufacturer; afterwards worked as a ptr. and glazier. Ptd. excellent coast scenes. Memb. of N.W.C.S. Exhib. at N.W.C.S. and S.B.A., 1843–59.

COOKE, EDWARD WILLIAM, R.A., F.R.S. (*b.* London, 1811; *d.* Glen Andred, Groombridge, nr. Tunbridge Wells, 1880; *bd.* Groombridge). Drew illns. for the "Botanical Cabinet." Published etchings of shipping. Ptd. river and sea subjects, etc., in oils and water-cols. Travelled considerably. A.R.A., 1851; R.A., 1863. Exhib. at R.A., 1835–79, and at B.I., etc.

COOPER, ALEXANDER ABRAHAM (*b.* 1605 [?]; *d.* Stockholm, 1660). Brother of Samuel Cooper. Pupil of John Hoskins. Was at the Hague in 1632–3; portrait ptr. at Stockholm to Queen Christina, 1646–56; worked for Christian IV. in Denmark, 1656; was again at Stockholm from 1657. Ptd. miniatures.

COOPER, RICHARD, JUN. (*b.* Edinburgh, about 1740; *living* in 1814). Son and pupil of Richard Cooper, engraver. Stud. at Paris, and in Italy. Drawing master at Eton. Ptd. landscs. and views of Rome, Windsor, Richmond, etc. Exhib. at R.A., 1787–1809.

COOPER, SAMUEL (*b.* London, 1609; *d.* 1672; *bd.* St. Pancras-in-the-Fields). Pupil of John Hoskins. Famous miniature ptr.; worked in England, and on the Continent; was a musician and a linguist.

COOPER, THOMAS SIDNEY, C.V.O., R.A. (*b.* Canterbury, 1803, *d.* nr. Canterbury, 1902). Worked as a coach ptr. Helped by Sir T. Lawrence to enter R.A. Schs., but soon after went to Brussels, 1827, and studied under Verboeckhoven. Returned, 1831. Exhib. at R.A. from 1833. A.R.A., 1845; R.A., 1867. Ptd. cattle and pastoral scenes in oils and water-cols.

CORBAUX, MISS FANNY (*b.* 1812; *d.* Brighton, 1883). Self-taught in art. Memb. of N.W.C.S.; Hon. Memb. of S.B.A., 1830; won gold medal of Soc. of Arts, 1830. Ptd. portraits. Wrote on oriental subjects. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1828–54.

CORBAUX, MISS LOUISA (*b.* 1808). Ptd. animals and domestic subjects. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1828-81.

CORBOULD, EDWARD HENRY, R.I. (*b.* 1815; *d.* 1905). Ptd. genre subjects. Exhib. at R.A., S.B.A., The Inst., etc., 1835–80.

CORBOULD, RICHARD (*b.* London, 1757; *d.* Highgate, 1831; *bd.* St. Andrew's, Holborn). Ptd. miniatures, landscs. and a few historical subjects on porcelain and ivory, and in enamel. Exhib. at Free S.A., R.A., and B.I., 1776–1817.

COSTELLO, MISS LOUISA STUART (*b.* France, 1799; *d.* Boulogne, 1870). Daughter of a colonel. Came to London about 1820. Ptd. miniatures and wrote poetry. Exhib. at R.A., 1822–38.

COSWAY, RICHARD, R.A. (*b.* Tiverton, 1740 [?]; *d.* London, 1821; *bd.* Marylebone Church). Son of a schoolmaster. Awarded premiums by Soc. of Arts, 1755 and 1758–60; stud. of R.A., 1769; A.R.A., 1770; R.A., 1771. Became a leading miniature ptr. Exhib. at Incorp. and Free S.A., and R.A., 1760–1806.

COSWAY, MRS. RICHARD (*née* Miss Maria L. C. C. Hadfield) (*b.* Florence, 1759; *d.* and *bd.* Lodi, nr. Milan, 1838). Memb. of Acad. at Florence, 1778. Married Cosway in 1781. Ptd. miniatures. Exhib. at R.A., 1781–1801.

COTES, SAMUEL (*b.* 1734; *d.* Chelsea, 1818). Son of an apothecary; bro. of F. Cotes, R.A. Ptd. miniatures, crayon portraits, and enamels. Exhib. at Incorp. S.A. and R.A., 1760–89.

COTMAN, JOHN JOSEPH (*b.* Yarmouth, 1814; *d.* Norwich, 1878). Second son of J. S. Cotman. Taught drawing. Ptd. landscs. Memb. of Norwich School. Exhib. at B.I., 1852–6, and at R.A., 1853.

COTMAN, JOHN SELL (*b.* Norwich, 1782; *d.* London, 1842). Son of a silk mercer. Came to London, 1800. Befriended by Dr. Monro. Returned to Norwich, 1806. Memb. of Associated Artists in Water Cols. Pres. of Norwich S.A., 1811. Assoc. of O.W.C.S. Taught drawing at Yarmouth, and at King's College School. Ptd. landscs. in oils and water-cols. Etched architectural subjects. One of the chief members of the Norwich School. Exhib. at R.A., B.I., O.W.C.S., etc., 1800–39.

COTMAN, MILES EDMUND (*b.* Norwich, 1811; *d.* Norwich, 1858). Eldest son of J. S. Cotman. Ptd. river and sea views in oils and water-cols. Succeeded his father as drawing master at King's Coll Sch. Exhib. at R.A., B.I., and S.B.A., 1835–56.

COWEN, WILLIAM (*b.* 1797; *d.* 1860). Memb. of N.W.C.S. Ptd. Continental views, and produced etchings. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1811–60.

COX, DAVID (*b.* Deritend, Birmingham, 1783; *d.* and *bd.* Harborne, 1859). Son of a blacksmith. Apprenticed to a miniature ptr. Pupil of Joseph Barker. Scene ptr. at Birmingham. Came to London, 1804, and had lessons from John Varley. Ptd. theatrical scenery, and taught drawing; ptd. landscs., in oils and water-cols. President of Associated Artists in Water Cols. Memb. of O.W.C.S. Resided at Hereford about 1815–27, and at Harborne from 1841. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1805–59.

COX, DAVID, JUN., A.R.W.S. (*b.* Dulwich Common, 1809; *d.* Streatham Hill, 1885). Son and pupil of David Cox. Ptd. landscs. in water-cols. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Exhib. at R.A., O.W.C.S., and N.W.C.S., 1827–84.

COZENS, ALEXANDER (*b.* in Russia; *d.* London, 1786). Natural son of Peter the Great and an Englishwoman. Stud. in Italy. Came to England, 1746. Drawing master at Eton, 1763–8. Practised for a time at Bath. Ptd. landscs. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–81.

COZENS, JOHN ROBERT (*b.* 1752; *d.* 1799 [?]). Son of Alexander Cozens. Important precursor of Girtin and Turner. Travelled considerably. Lost his reason, 1794. Exhib. at Incorp. S.A. and R.A., 1767–76.

CRAFT, WILLIAM. Ptd. portraits, subject pictures, etc., in enamel; also ptd. on china, and was employed at Bow porcelain factory. Exhib. at R.A., 1774–95.

CRAIG, WILLIAM MARSHALL (*b.* and *d.* unknown). Ptd. portraits, miniatures, landscs., etc. Memb. of Associated Artists in Water Cols. Exhib. 1788–1828. Published books on drawing, ptg., and engraving.

CRANE, THOMAS (*b.* Chester, 1808; *d.* Bayswater, 1859). Worked in London, Chester, Torquay, etc. Ptd. miniatures, oil portraits, genre, landscs., etc. Assoc. of Liverpool Academy, 1835. Memb. 1838; Treas., 1842–4; retired, 1845. Exhib. at R.A., B.I., and S.B.A., 1842–58.

CRESWICK, THOMAS, R.A. (*b.* Sheffield, 1811; *d.* Bayswater, 1869; *bd.* Kensal Green). Pupil of J. V. Barber at Birmingham. Settled in London, 1828. Ptd. landscs., chiefly in oils, including scenes from Wales, Ireland, and N. England, often with streams. A.R.A., 1842; R.A., 1851. Exhib. at R.A., B.I., and S.B.A., 1828–70.

CRIDDLE, MRS. HARRY (*née* Mary Ann Alabaster) (*b.* Holywell, Flintshire, 1805; *d.* Addlestone, 1880). Pupil of Hayter, 1824–6, and of Miss S. Setchel, 1846. Lady Memb. of O.W.C.S. Ptd. at first in oils, and afterwards in water-cols. Ptd. genre, illns. of the poets, etc. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1830–79.

CRISTALL, JOSHUA (*b.* 1767 [?], Camborne or London; *d.* London, 1847; *bd.* Goodrich). Son of the master of a trading-vessel. Became a china ptr. Stud. of R.A. Befriended by Dr. Monro. Ptd. classical figures in landscs., and genre scenes, landscs., and rustic groups. Memb. and Pres. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S., 1803–47.

CROME, JOHN (*b.* Norwich, 1768; *d.* Norwich, 1821). Known as "Old Crome." Son of a weaver. Apprentice of Frank Whisler, a sign ptr. Patronised by Sir W. Beechey. Founded the Norwich School of Ptg. Helped to found Norwich S.A., 1803; became its Pres., 1810. Ptd. landscs. Exhib. at R.A. and B.I., 1806–21.

CROMEK, THOMAS HARTLEY (*b.* London, 1809; *d.* Wakefield, 1873). Son of R. H. Cromek; pupil of J. Hunter at Wakefield, and J. Rhodes at Leeds. Abroad, 1831–49. Ptd. landscs. Assoc. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1835–72.

CROSSE, LAWRENCE (*d.* 1724). Ptd. miniatures and water-col. copies of old masters.

CROSSE, RICHARD (*b.* Knowle, Devon, 1742; *d.* Knowle, 1810). Deaf and dumb. Awarded premium by Soc. of Arts, 1758. Ptd. miniatures and enamels. Enamel ptr. to George III., 1790. Exhib. at Incorp. and Free S.A., and R.A., 1760–96.

CRUIKSHANK, GEORGE (*b.* Bloomsbury, 1792; *d.* 1878; *bd.* St. Paul's Cathedral). Son of Isaac Cruikshank. Drew illns. for numberless periodicals and books by Dickens and others. Executed numerous etchings. Drew caricatures, humorous subjects, and book-illns. in pencil, water-cols., etc., and ptd. a few pictures in oils. Exhib. at R.A., 1830–67.

CRUIKSHANK, ISAAC (*b.* Edinburgh, 1756 or 1757; *d.* London, 1810 or 1811). Caricaturist. Illus. works by Dean Swift, Joe Miller, etc. Ptd. genre subjects. Exhib. at R.A., 1789–92.

CRUIKSHANK, ROBERT ISAAC. Eldest son of Isaac Cruikshank. Was for a time in the East India Co.'s service. Drew portraits and book-illns. Exhib. at R.A., 1811–17.

DADD, RICHARD (*b.* Chatham, 1819; *d.* Broadmoor Asylum, 1887). Son of a chemist. Stud. at R.A. Schs. Ptd. 100 works illustrating Byron and Tasso. Travelled in the East, 1842–3. Ptd. landscs., and religious and mythological subjects. Lost his reason, and murdered his father; was imprisoned from 1844 in Bethlehem Hospital and at Broadmoor. Exhib. at R.A., B.I., and S.B.A., 1837–42.

DAGLEY, RICHARD (*d.* 1841). Educ. at Christ's Hospital. Apprenticed to a jeweller. Worked in London and Doncaster. Ptd. domestic subjects. Exhib. at R.A., B.I., and S.B.A., 1785–1833.

DANBY, FRANCIS, A.R.A. (*b.* nr. Wexford, 1793; *d.* Exmouth, 1861). Pupil of J. A. O'Connor at Dublin. Went to Bristol, 1821, and later came to London. A.R.A., 1825. Lived in Switzerland, 1830–41. Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1820–60.

DANBY, THOMAS, R.W.S. (*b.* in Ireland, 1818 [?]; *d.* 1886). Son of Francis Danby, A.R.A. Ptd. landscs. and marine subjects. Memb. of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1841–85.

DANIELL, ABRAHAM (*d.* Bath, 1803). Practised miniature ptg. at Bath.

DANIELL, REV. EDWARD THOMAS (*b.* London, 1804; *d.* Adalia, 1842). Son of an attorney-general of Dominica. Educ. at Norwich Gram. Sch. and Balliol Coll., Oxford. Stud. under Crome and J. S. Cotman. Ptd. landscs. in oils and water-cols. Travelled on the Continent, in Asia Minor, etc. Exhib. at Norwich, 1832, and at R.A. and B.I., 1836–40.

DANIELL, SAMUEL (*b.* 1775 [?]; *d.* in Ceylon, 1811). Bro. of William Daniell, R.A. Travelled in South Africa and Ceylon; published works on the scenery and animals of those countries. Ptd. landscs. and animals. Exhib. at Incorp. S.A. and R.A., 1791–1812.

DANIELL, THOMAS, R.A., F.R.S., F.S.A. (*b.* Kingston-on-Thames, 1749; *d.* Kensington, 1840; *bd.* Kensal Green). Son of a Chertsey innkeeper. Apprenticed to an heraldic ptr. Stud. at R.A. Schs., 1773. Ptd. landscs. Spent ten years in India with his nephew William Daniell, R.A. Exhib. at R.A., 1772–84 and 1795–1828. A.R.A., 1796; R.A., 1799.

DANIELL, WILLIAM, R.A. (*b.* 1769; *d.* New Camden Town, 1837). At the age of 14, was taken by his uncle Thomas Daniell, R.A., to India. Ptd. Indian views, and subsequently English and Scotch landscs. A.R.A., 1807; R.A., 1822. Exhib. at R.A. and B.I., 1795–1838.

DANSON, GEORGE (*b.* Lancaster, 1799; *d.* London, 1881). Scene ptr. Ptd. landscs., etc. Exhib. at R.A., B.I., and S.B.A., 1823–48.

DARCEY, W. Living at Portsmouth in 1778. Subsequently accompanied an embassy to China. Ptd. miniatures and Chinese scenes.

DAVIDSON, ALEXANDER, R.S.W. (*b.* 1838; *d.* 1897). Ptd. genre subjects. Exhib. from 1873 at R.A., R.B.A., etc.

DAVIDSON, CHARLES, R.W.S. (*d.* Falmouth, 1902). Ptd. landscs. Memb. of N.W.C.S. and O.W.C.S. Exhib. from 1844, chiefly at O.W.C.S., where over 800 of his works appeared.

DAVIS (or DAVIES), JOHN SCARLETT (*b.* Hereford, 1804; *d.* about 1844). Son of a shoemaker. Stud. of R.A., 1820; also stud. at the Louvre. Ptd. landscs., interiors, views of towns, genre, etc. Lithographed some heads after Rubens. Exhib. at R.A., B.I., and S.B.A., 1822–44.

DAY, ALEXANDER (*b.* 1770; *d.* Chelsea, 1841). Studied in Italy. Miniature ptr. and sculptor.

DAYES, EDWARD (*b.* 1763; *d.* 1804). Pupil of William Pether. Ptd. miniatures, landscs., and works including numerous figures. Wrote and published several works. Engraved in mezzotint. Exhib. at R.A., 1786–1804, and at Incorp. S.A.

DEACON, JAMES (*d.* 1750, aged less than 30). Ptd. miniatures.

DEANE, WILLIAM WOOD (*b.* Islington, 1825; *d.* Hampstead, 1873). Practised for a time as an architect. Ptd. landscs. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Medallist at Vienna Exhibition, 1873. Exhib. at R.A., N.W.C.S., O.W.C.S. etc., 1844–73.

D'EGVILLE, J. HERVE (*d.* 1880). Memb. of N.W.C.S. Ptd. landscs. and portraits. Exhib. 1837–80, chiefly at N.W.C.S.

DELAMOTTE, WILLIAM (*b.* Weymouth, 1775; *d.* Oxford, 1863). Stud. of R.A., and pupil of Benjamin West. Ptd. landscs. Assoc. of O.W.C.S. Drawing master at Great Marlow Milit. Coll. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1793–1850.

DE LOUTHERBOURG, PHILIP JAMES, R.A. (*b.* Fulda, 1740; *d.* Chiswick, 1812; *bd.* Chiswick). Son of a miniature ptr. Pupil of Casanova and Carle Vanloo. Memb. of Acad. Royale, 1767. Came to England, 1771. A.R.A., 1780; R.A., 1781. Ptd. landscs., battle pieces, coast views, and theatrical scenery. Posed as a faith-healer. Exhib. at R.A., B.I., and Free S.A., 1772–1812.

DENNING, STEPHEN POYNTZ (*b.* 1795; *d.* Dulwich, 1864). Pupil of J. Wright. Ptd. miniature portraits and miniature copies of old masters. Appointed Curator of Dulwich Gallery, 1821. Exhib. at R.A., etc., 1814–52.

DENNISTOUN, WILLIAM (*b.* 1838; *d.* 1884). Ptd. landscs. and architectural subjects. Exhib. 1880–4.

DERBY, ALFRED THOMAS (*d.* 1873, aged 52). Son of William Derby. Ptd. miniatures. Exhib. at R.A., etc., 1839–72.

DERBY, WILLIAM (*b.* Birmingham, 1786; *d.* London, 1847). Pupil of Joseph Barber. Settled in London, 1808. Ptd. portraits and miniatures. Exhib. at R.A., 1811–37, etc.

DES GRANGES, DAVID (*b.* London, 1611; *d.* 1675). Of Huguenot parentage. Ptd. miniatures and oil portraits; was also an engraver.

DE TABLEY, LORD (Sir John Fleming Leicester) (*b.* 1762, *d.* 1827). Art collector. Made water-col. sketches.

DEVIS, ANTHONY THOMAS (*b.* 1729; *d.* Albury, nr. Guildford, 1817). Teacher of drawing. Ptd. landscs. Won premium at Soc. of Arts, 1763. Exhib. at R.A., 1772 and 1781.

DEVIS, ARTHUR WILLIAM (*b.* London, 1763; *d.* 1882). Son of Arthur Devis. Accompanied Capt. Wilson round the world in the *Antelope*; afterwards went to Bengal; returned in 1795. Ptd. portraits, genre, and travel sketches. Exhib. at Free S.A., R.A., B.I., and O.W.C.S., 1779–1821.

DE WILDE, SAMUEL (*b.* 1748 [?]; *d.* 1832; *bd.* ground of Whitefield's Tabernacle, Tottenham Ct. Rd.). Ptd. dramatic portraits and scenes from plays, in oils and water-cols. Exhib. at Incorp. S.A., R.A., B.I., and S.B.A., 1776–1832.

DE WINT, PETER (*b.* Stone, Staffs., 1784; *d.* London, 1849; *bd.* ground of Royal Chapel in the Savoy). Son of a doctor. Pupil of J. R. Smith. Stud. of R.A., 1807. Ptd. English landscs. in oils and water-cols. in an original style. Memb. of Associated Artists in Water Cols. and O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S. 1807–49.

DIBDIN, THOMAS COLMAN (*b.* 1810; *d.* 1893). Was for a time clerk in the G.P.O. Ptd. landscs., etc. Exhib. at R.A., B.I., and S.B.A., 1831–83.

DIGHTON, DENIS (*b.* London, 1792; *d.* St. Servan, 1827). Son of Robert Dighton, the ptr. Stud. of R.A. Drew good caricatures, and ptd. battles and military scenes. Exhib. at R.A., 1811–25.

DIGHTON, ROBERT (*b.* 1752; *d.* London, 1814). Ptr., actor, dramatic writer, singer, and humorist. Drew caricatures, and ptd. portraits and groups. Exhib. at Free S.A. and R.A., 1769–99.

DITCHFIELD, ARTHUR (*b.* London, 1842; *d.* 1888). Pupil at Leigh's Sch. Travelled considerably. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., The Inst., etc., 1864–86.

DIXON, JOHN (*d.* Thwaite, nr. Bungay, 1715). Pupil of Lely. Ptd. miniatures.

DIXON, NICHOLAS. Perhaps a brother of John Dixon. Ptd. miniatures in latter half of 17th century.

DIXON, ROBERT (*b.* Norwich, 1780; *d.* 1815). Vice-Pres. of Norwich Soc., 1809. Ptd. landscs., architectural subjects, compositions, etc. Published some etchings. Exhib. at R.A., 1798, and at Norwich.

DOBSON, JOHN (*b.* Chirton, N. Shields, 1787; *d.* 1865). Articled to a builder at Newcastle. Pupil of John Varley. Drew architectural subjects. Exhib. at R.A., 1818 and 1850.

DOBSON, WILLIAM CHARLES THOMAS, R.A., R.W.S. (*b.* Hamburg, 1817; *d.* Ventnor, 1898). Son of a merchant. Stud. of R.A., 1836. Memb. of Etching Club, 1842. Headmaster of Govt. Sch. of Design at Birmingham, 1843–5. Stud. in Italy and Germany. Ptd. genre, portraits, and religious subjects. A.R.A., 1860; R.A., 1871; H.R.A., 1895; Memb. of O.W.C.S Exhib. at R.A., R.B.A., and O.W.C.S., from 1842.

DODD, CHARLES TATTERSHALL (*b.* Tonbridge, 1815; *d.* Tunbridge Wells, 1878). Ptd. landscs. Exhib. at R.A., B.I., etc., from 1832.

DODGSON, GEORGE HAYDOCK (*b.* Liverpool, 1811; *d.* London, 1880). Worked for a time under George Stephenson. Ptd. English landscs. Memb. of N.W.C.S. and O.W.C.S. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1835–80.

DONALD, JOHN MILNE (*b.* Nairn, 1819; *d.* 1866). Stud. at Glasgow and Paris. Ptd. landscs. Exhib. at R.A. and B.I., 1844–7.

DONALDSON, ANDREW (*b.* Comber, nr. Belfast; *d.* Glasgow, 1846). Son of a weaver. Taught drawing at Glasgow. Ptd. landscs. and architectural subjects.

DONALDSON, JOHN (*b.* Edinburgh, 1737; *d.* and *bd.* Islington, 1801). Son of a glover. Came to London, 1762. Memb. of Incorp. S.A. Was for a time a china ptr. at Worcester; practised miniature ptg. in London and Edinburgh; also etched. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–91.

DORRELL, EDMUND (*b.* Warwick, 1778; *d.* London, 1857). Ptd. landscs. and rustic scenes. Memb. of O.W.C.S. Exhib. at R.A., S.B.A., and O.W.C.S., 1807–36.

DOUGLAS, SIR WILLIAM FETTES, P.R.S.A. (*b.* Edinburgh, 1822; *d.* Newburgh, N.B., 1891). Was for ten years in business. A.R.S.A., 1851; R.S.A., 1854; Secretary, 1869; P.R.S.A., 1882. Knighted, 1882. Exhib. at R.A. (1862–75), etc.

DOWNING, H. E. (*d.* 1835). Memb. of N.W.C.S. Ptd. landscs. and views of towns. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1827–33.

DOWNMAN, JOHN, A.R.A. (*b.* in Devonshire; *d.* Wrexham, 1824). Pupil of B. West; stud. of R.A., 1769. Ptd. portraits, which he drew in pencil and then tinted. A.R.A., 1795. Practised in London, Exeter, Chester, etc. Exhib. at Free S.A. and R.A., 1768–1819.

DOYLE, RICHARD (*b.* 1824; *d.* London, 1883). Son of John Doyle, a miniaturist and caricaturist. Ptd. fanciful compositions in water-cols. Illus. works by Thackeray and others, and designed the title-page of *Punch*. Exhib. at R.A. and Grosvenor Gall., 1868–83.

DRUMMOND, JAMES, R.S.A. (*b.* Edinburgh, 1816; *d.* Edinburgh, 1877). Pupil of Sir W. Allan. A.R.S.A., 1845; R.S.A., 1852. Curator of Edinburgh Nat. Gall., 1868. Ptd. historical and subject pictures. Exhib. at R.A., R.S.A., B.I., S.B.A., etc., 1835–74.

DU MAURIER, GEORGE LOUIS PALMELLA BUSSON, A.R.W.S. (*b.* Paris, 1831; *d.* 1896; *bd.* Hampstead). Became an analytical chemist. Stud. art at Paris and Antwerp. Drew illns. for *Punch* and numerous books, chiefly humorous subjects executed in black and white. Exhib. from 1870 at R.A., O.W.C.S., etc.

DUNAGE, THOMAS. Memb. of N.W.C.S.

DUNCAN, EDWARD, R.W.S. (*b.* London, 1803; *d.* Haverstock Hill, 1882). Articled to Robert Havell, the engraver. Ptd. landscs. and marine subjects. Memb. of N.W.C.S. and O.W.C.S. Exhib. at R.A., B.I., S.B.A., N.W.C.S., and O.W.C.S., 1830–82.

DYCE, WILLIAM, R.A., A.R.S.A. (*b.* Aberdeen, 1806; *d.* and *bd.* Streatham, 1864). Educ. at Marischal Coll. Stud. of R.S.A.; A.R.S.A., 1835; A.R.A., 1844; R.A., 1848. Ptd. frescoes in the Houses of Parliament. Ptd. landscs. and historical subjects. Was placed at the head of the Govt. Schs. of Design. Exhib. at R.A. and B.I., 1827–61.

EARLE, CHARLES, R.I. (*b.* 1832; *d.* 1893). Memb. of Inst. of Ptrs. in Oil Cols, and of R.I. Ptd. landscs. Exhib. at R.A., R.B.A., R.I., etc., 1857–93.

EASTLAKE, SIR CHARLES LOCK, P.R.A. (*b.* Plymouth, 1793; *d.* 1865; *bd.* Kensal Green). Son of a lawyer. Pupil of B. R. Haydon; stud. of R.A., 1809. A.R.A., 1827; R.A., 1830; P.R.A., 1850. Keeper of Nat. Gall., 1843; Director, 1855. Wrote on art. Ptd. historical and subject pictures, and portraits, mostly in oil. Exhib. at R.A. and B.I., 1813–55.

EBURNE, MISS EMMA SOPHIA. *See* Oliver, Mrs. William.

EDRIDGE, HENRY, A.R.A. (*b.* Paddington, 1769; *d.* London, 1821; *bd.* Bushey). Apprenticed to William Pether, the engraver. Stud. of R.A., 1784. Ptd. miniatures and landscs. A.R.A., 1820. Exhib. at R.A., 1786–1821.

EDWARDS, EDWARD, A.R.A. (*b.* London, 1738; *d.* 1806). Son of a chair maker. Received premiums from the Soc. of Arts. Stud. at the St. Martin's Lane Acad. Memb. of Incorp. S.A.; A.R.A., 1773; Prof. of Perspective, 1788. Ptd. landscs., portraits, etc. Published 52 etchings, 1792. Exhib. at Incorp. S.A., Free S.A., R.A., and B.I., 1766–1806.

EDWARDS, EDWIN (*b.* Framlingham, 1823 ; *d.* London, 1879). Pursued a legal career for some years. Became well known as an etcher; ptd. landscs. in oils and water-cols. Exhib. at R.A., etc., 1861–80.

EDWARDS, GEORGE (*b.* Stratford, 1694 ; *d.* Plaistow, 1773). Travelled on the Continent, 1716–31. Librarian to Coll. of Physicians, 1733. Wrote on natural history. Ptd. birds and animals.

EDWARDS, SYDENHAM (*b.* 1768 [?] ; *d.* Brompton, 1819). Drew plants and animals for various works. Exhib. at R.A., 1792–1814.

EGERTON, MISS JANE SOPHIA. Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A., S.B.A., and N.W.C.S., 1844–57.

ELLIS, EDWIN, R.B.A. (*b.* Nottingham, 1841 ; *d.* 1895). Ptd. landscapes and seascapes. Memb. of S.B.A., 1875. Exhib. at R.A., R.B.A., etc., 1865–91.

ENGLEHEART, GEORGE (*b.* Kew, 1752 ; *d.* Blackheath, 1829; *bd.* Kew). Pupil of G. Barret, R.A., and Sir J. Reynolds. Became famous as a miniature ptr. ; also ptd. a few landscs. Exhib. at R.A., 1773–1812.

ENGLEHEART, JOHN COX DILLMAN (*b.* 1783 ; *d.* Tunbridge Wells, 1862). Nephew and pupil of Geo. Engleheart. Ptd. miniatures. Exhib. at R.A. and B.I., 1801–28.

ESSEX, RICHARD HAMILTON (*b.* 1802 ; *d.* Bow, Bucks. 1855). Ptd. views of buildings, chiefly Gothic. Assoc. of O.W.C.S. Exhib. at R.A., S.B.A., O.W.C.S., 1823–53.

ESTALL, WILLIAM CHARLES (*b.* 1857 ; *d.* 1897). Ptd. landscs. and sheep. Exhib. at R.A., R.B.A., etc., from 1874.

EVANS, SAMUEL T. G., R.W.S. (*b.* 1829 ; *d.* 1904). Son of Evans of Eton. Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A. and O.W.C.S., from 1854.

EVANS, WILLIAM, "OF BRISTOL" (*b.* 1809; *d.* London, 1858). Ptd. landscs. Assoc. of O.W.C.S. Exhib. at S.B.A. and O.W.C.S., 1844–59.

EVANS, WILLIAM, "OF ETON" (*b.* Eton, 1797 or 1798 ; *d.* 1877). Son of drawing master at Eton Coll.; succeeded him, 1818. Ptd. landscs. Memb. of O.W.C.S. Exhib. at O.W.C.S., 1828–73.

FAED, THOMAS, R.A., A.R.S.A. (*b.* 1826, Gatehouse of Fleet, Kirkcudbrightshire; *d.* London, 1900). Son of a millwright. A.R.S.A., 1849. Came to London, 1852. A.R.A., 1861; R.A., 1864; H.R.A., 1892. Ptd. scenes from Scotch peasant life, and landscs. Became blind, 1893. Exhib. at R.A. from 1851.

FAHEY, EDWARD HENRY, R.I. (*b.* Brompton, 1844; *d.* 1907). Son of Jas. Fahey. Ptd. landscs. and genre. Exhib. from 1863 at R.A., R.B.A., R.I., etc.

FAHEY, JAMES (*b.* Paddington, 1804; *d.* 1885). Pupil of Swaine, the engraver; worked at Munich and Paris. Taught drawing at Merchant Taylors' Sch. Sec. of N.W.C.S. Ptd. portraits, landscs., etc. Exhib. at R.A., N.W.C.S., etc., 1825–86.

FARINGTON, JOSEPH, R.A. (*b.* Leigh, Lancs., 1747; *d.* 1821). Son of a clergyman. Pupil of Richard Wilson, 1763; stud. of R.A. Memb. of Incorp. S.A., 1768; A.R.A., 1783; R.A., 1785. Ptd. landscs. Exhib. at Incorp. S.A. and R.A., 1765–1813.

FARMER, MISS EMILY, R.I. (*b.* 1826 [?]; *d.* Porchester, 1905). Exhib. miniatures, 1847 and 1849, and afterwards ptd. genre subjects. Exhib. at R.A. and N.W.C.S. from 1847.

FARRIER, ROBERT (*b.* Chelsea, 1796; *d.* Chelsea, 1879). Ptd. miniatures, domestic scenes, and subjects from schoolboy life. Exhib. at R.A., B.I., S.B.A., etc., 1818–72.

FAYERMANN, MISS ANNE CHARLOTTE. *See* Bartholomew, Mrs. Valentine.

FIELD, WALTER, A.R.W.S. (*b.* 1837; *d.* Hampstead, 1901). Ptd. genre subjects and landscs. Exhib. at R.A., O.W.C.S., etc., from 1856.

FIELDING, ANTHONY VANDYKE COPLEY (*b.* 1787; *d.* Worthing and *bd.* Hove, 1855). Second son of T. N. Fielding. Pupil of John Varley. Pres. of O.W.C.S. Gold medallist at Paris Salon, 1824. Ptd. landscs. in water-cols. Exhib. at R.A. and B.I., and 1,748 works at O.W.C.S., 1810–55.

FIELDING, NEWTON (*b.* Huntingdon, 1799; *d.* Paris, 1856). Youngest son of T. N. Fielding. Ptd. animals, and executed engravings and lithographs. Taught the family of Louis Philippe,

FIELDING, THALES (*b.* 1793; *d.* London, 1837). Third son of T. N. Fielding. Assoc. of O.W.C.S. Ptd. landscs. Drawing master at Woolwich Milit. Acad. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., till 1837.

FIELDING, THEODORE HENRY ADOLPHUS (*b.* 1781; *d.* Croydon, 1851). Eldest son of T. N. Fielding. Ptd. landscs. and portraits. Drawing master at the Milit. Acad. at Addiscombe. Produced engravings, and wrote on art. Exhib. at R.A., B.I., S.B.A. and O.W.C.S., 1799–1837.

FIELDING, MRS. THEODORE HENRY ADOLPHUS (*née* Mary Anne Walton). Daughter of an artist. Lady Memb. of O.W.C.S. Ptd. flowers, birds, insects, etc. Exhib. at O.W.C.S., etc., 1820–34.

FIELDING, THEODORE NATHAN. Ptd. miniatures and portraits in oils. Worked in north of England and in London. Exhib. at Incorp. S.A., etc., from 1775.

FINCH, FRANCIS OLIVER (*b.* London, 1802; *d.* London, 1862). Son of a merchant. Pupil of John Varley; stud. at Sass's Acad. Ptd. miniatures, portraits, landscs., and classical compositions. Memb. of O.W.C.S. Exhib. at R.A. and O.W.C.S., 1817–63.

FINNEY, SAMUEL (*b.* Cheshire, 1721; *d.* Cheshire, 1807). Portrait ptr. to Queen Charlotte. Ptd. miniatures on ivory and in enamel. Exhib. at Incorp. and Free S.A., 1761–6.

FINNIE, JOHN, R.C.A., R.E. (*b.* Aberdeen, 1829; *d.* Bootle, 1907). Came to London, 1853. Headmaster of the Sch. of Art at Liverpool till 1896. Pres. of Liverpool Acad.; Treasurer of R.C.A. Ptd. landscs. Engraved in mezzotint. Exhib. at R.A. (1861–1905), R.B.A., etc.

FIRMINGER, REV. T. A. C. Memb. of N.W.C.S. Ptd. ruins, etc. Exhib. at R.A., B.I., and N.W.C.S., 1834–71.

FISCHER, JOHN GEORGE PAUL (*b.* Hanover, 1786; *d.* 1875). Tenth son of an engraver; pupil of H. Bamberg. Came to England, 1810. Patronised by Royalty. Ptd. miniatures, theatrical scenery, frescoes, and landscs.

FISK, WILLIAM HENRY (*b.* 1827; *d.* Hampstead, 1884). Son and pupil of a ptr. Stud. of R.A. Lectured on art; taught drawing at Univ. Coll. Sch. Ptd. landscs., historical subjects, etc. Exhib. at R.A., B.I., S.B.A., etc., 1846–73.

FLATMAN, THOMAS (*b.* London, 1637; *d.* London, 1688). Educ. at Winchester, New Coll., Oxford, and Inner Temple. Ptd. miniatures and wrote poetry.

FOSTER, MYLES BIRKET, R.W.S. (*b.* N. Shields, 1825; *d.* Weybridge, 1899). Worked under Peter Landells, the wood-engraver. Drew for *Illustrated London News*, gift books, etc. Ptd. landscs. in water-cols. Memb. of O.W.C.S. Exhib. at R.A., R.B.A., O.W.C.S., etc., from 1859.

FOX, CHARLES (*b.* Falmouth, 1749; *d.* Bath, 1809). Was for a time a bookseller. Travelled considerably. Ptd. miniatures; translated poems from the Persian.

FRANCIA, FRANÇOIS LOUIS THOMAS (*b.* Calais, 1772; *d.* Calais, 1839). Came at an early age to London. Memb. and Secretary of Associated Artists in Water Cols. Ptd. landscs. and shore scenes. Exhib. at R.A., 1795–1822.

FRASER, ALEXANDER, R.S.A. (*b.* Woodcockdale, 1828; *d.* Musselburgh, 1899). Son of a ptr. A.R.S.A. 1858; R.S.A., 1862. Ptd. landscs. Exhib. at R.A., R.B.A., etc., till 1899.

FREEBAIRN, ROBERT (*b.* 1765; *d.* 1808). Pupil of Wilson. Ptd. landscs. Assoc. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S., 1782–1813.

FRIPP, ALFRED DOWNING, R.W.S. (*b.* 1822; *d.* Hampstead, 1895; *bd.* Rushton, Dorset). Bro. of G. A. Fripp, and grandson of Nicholas Pocock. Came to London, 1840. Stud. of R.A., 1842. Memb. and Sec. of O.W.C.S. Ptd. landscs. and figures. Exhib. at O.W.C.S., etc., from 1842.

FRIPP, CHARLES EDWIN, A.R.W.S. (*d.* Montreal, 1906). Ptd. figures, military subjects, etc. Exhib. from 1880 at R.A., O.W.C.S., etc.

FRIPP, GEORGE ARTHUR, R.W.S. (*b.* Bristol, 1813; *d.* Hampstead, 1896; *bd.* Highgate). Bro. of A. D. Fripp, and grandson of Nicholas Pocock. Pupil of J. B. Pyne and Samuel Jackson; stud. in Italy. Memb. and Sec. of O.W.C.S. Ptd. portraits and landscs. Exhib. at O.W.C.S., etc., from 1837.

FUGE, JAMES (*d.* 1838). Memb. of N.W.C.S. Ptd. landscs. Exhib. at B.I., S.B.A., and N.W.C.S., 1832–8.

FULLEYLOVE, JOHN, R.I. (*b.* Leicester, 1847; *d.* Hampstead, 1908). Articled to a firm of architects. Memb. of Inst. of Oil Ptrs. Ptd. views of towns and buildings. Exhib. from 1871 at R.A., R.I., R.B.A., etc.

FUSELI, HENRY, R.A. (*b.* Zurich, 1741; *d.* Putney Heath, 1825; *bd.* St. Paul's Cath.). Son of J. C. Füssli, a ptr. Came to England, 1763 [?]. Stud. for 9 years in Italy; returning to England, 1779. A.R.A., 1788; R.A., 1790; Prof. of Ptg., 1799; Keeper of R.A., 1804. Ptd. mythological and poetical subjects in oils and water-cols. Exhib. at R.A., Incorp. S.A., and B.I., 1774–1825.

GAINSBOROUGH, THOMAS, R.A. (*b.* Sudbury, Suffolk, 1727; *d.* London, 1788; *bd.* Kew). Son of a crape maker. Educ. at Sudbury. Went to London, 1741. Pupil of Francis Hayman; stud. at St. Martin's Lane Acad. Returned to Sudbury, 1745; moved to Ipswich about 1746; and to Bath, 1760. R.A., 1768. Settled in London, 1774. Ptd. landscs. and portraits, chiefly in oils. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–83.

GANDY, JOSEPH MICHAEL, A.R.A. (*b.* 1771; *d.* 1843). Pupil of Jas. Wyatt; stud. of R.A. Gold medallist of R.A., 1790. Went to Rome, 1794. Ptd. architectural subjects and classical compositions. A.R.A., 1803. Exhib. at R.A., 1789–1838.

GARDELLE, THEODORE (*b.* Geneva, 1722; *d.* London, 1761). Miniature ptr. Studied at Paris. Practised in Paris, Geneva, Brussels, and London. Executed as a murderer.

GARDNOR, REV. JAMES (*d.* Battersea, 1808, aged 79). Ptd. landscs. and a few portraits. Worked in oils and water-cols. Vicar of Battersea. Exhib. at Incorp. S.A. and R.A., 1763–96.

GARRARD, GEORGE, A.R.A. (*b.* 1760; *d.* Brompton, 1826). Animal ptr. in oils and water-cols., and sculptor. A.R.A., 1802. Exhib. at R.A., B.I., and S.B.A., 1781–1826.

GASTINEAU, HENRY (*b.* 1791 [?]; *d.* Camberwell, 1876). Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A., O.W.C.S., etc., 1812–75.

GEIKIE, WALTER (*b.* Edinburgh, 1795; *d.* 1837). Stud. at Trustees' Acad., Edinburgh. Ptd. landscs. Assoc. of Scottish Acad., 1831; Memb., 1834. Exhib. at R.A., 1818 and 1835.

GENDALL, JOHN (*b.* 1790 [?], in Devonshire ; *d.* Exeter, 1865). Employed by Ackermann as a lithographer, etc. Ptd. landscs. in oils and water-cols. Exhib. at R.A., 1818–63.

GERBIER, SIR BALTHAZAR (*b.* Middelburg, 1592 ; *d.* 1667 ; *bd.* Hampstead Marshall, Berks.). Adventurer, architect, courtier, diplomatist, writer. Went to Spain with Prince Charles, 1623. Knighted, 1628. Ptd. miniatures.

GESSNER, JOHANN CONRAD (*b.* Zürich, 1764 ; *d.* Zürich, 1826). Son of S. Gessner, the poet. Worked in Italy, England (1796–1804), and Switzerland. Ptd. horses and military subjects. Exhib. at R.A., 1799–1803.

GIBSON, RICHARD (*b.* 1615 ; *d.* London, 1690 ; *bd.* Covent Garden Church). Known as "Gibson the Dwarf" ; pupil of F. Cleyn ; married a dwarf. Ptd. miniatures and copies of pictures by Lely.

GIBSON, SUSAN PENELOPE. *See* Rose, Mrs.

GIBSON, WILLIAM (*d.* 1702, aged 58). Nephew and pupil of Gibson the Dwarf ; also a pupil of Lely. Ptd. miniatures and copied pictures by Lely.

GILBERT, JOHN. Memb. of N.W.C.S., 1837.

GILBERT, SIR JOHN, R.A., P.R.W.S. (*b.* Blackheath, 1817 ; *d.* Blackheath, 1897 ; *bd.* Lewisham). Son of an estate agent Pupil of George Lance. Ptd. historical scenes and subjects in oil and water-cols. Executed many book-illns. A.R.A., 1872 ; R.A., 1876. Exhib. at R.A., B.I., R.B.A., O.W.C.S., etc., from 1836.

GILES, JAMES WILLIAM, R.S.A. (*b.* Glasgow, 1801 ; *d.* Aberdeen, 1870). Pupil of his father, an artist ; stud. in Italy. Ptd. landscs. (Highland scenery, etc.) and animals. Memb. of Scottish Acad., 1830. Exhib. at R.A., B.I., and S.B.A., 1830–68.

GILFILLAN, JOHN A. Prof. of ptg. at the Andersonian Univ., Glasgow, 1830–40. Emigrated to New Zealand.

GILLIES, MISS MARGARET, A.R.W.S. (*b.* London, 1803 ; *d.* Crockham Hill, Kent, 1887). Brought up at Edinburgh. Stud. art in London and Paris. Lady Memb. of O.W.C.S. Ptd. miniatures and domestic and romantic subjects. Exhib. at R.A., O.W.C.S., etc., 1842–87.

GILLRAY, JAMES (*b.* 1757 ; *d.* London, 1815). Apprenticed to an heraldic engraver. Stud. of R.A. Best known for his political and satirical caricatures.

GILPIN, SAWREY, R.A. (*b.* Carlisle, 1733; *d.* Brompton, 1807). Pupil of Samuel Scott. Ptd. animals and landscs. Pres. of Incorp. S.A. A.R.A., 1795; R.A., 1797. Exhib. at Incorp. S.A. and R.A., 1762–1807.

GILPIN, REV. WILLIAM, M.A. (*b.* nr. Carlisle, 1724; *d.* and *bd.* Boldre, 1804). Brother of Sawrey Gilpin. Educ. at Oxford. Ptd. landscs.

GILPIN, WILLIAM SAWREY (*b.* 1762; *d.* 1843). Son of Sawrey Gilpin. First Pres. of O.W.C.S. Ptd. landscs. Exhib. at R.A. and O.W.C.S., 1800–15.

GIRTIN, THOMAS (*b.* Southwark, 1775; *d.* London, 1802; *bd.* St. Paul's, Covent Garden). Son of a rope maker. Apprenticed to Edward Dayes. Befriended by Dr. Monro. Friend of Turner. Ptd. landscs. Exercised great influence on water-col. ptg. Exhib. at R.A., 1794–1801.

GLENNIE, ARTHUR, R.W.S. (*b.* Dulwich Grove, 1803; *d.* Rome, 1890). Taught by Samuel Prout. Settled at Rome, 1855. Exhib. at O.W.C.S., 1837–90.

GLOVER, JOHN (*b.* Houghton-on-the-Hill, 1767; *d.* Launceston, Tasmania, 1849). Son of a farmer. Self-taught in art. Came to London, 1804; and helped to found the O.W.C.S., of which he twice became the Pres. Ptd. landscs. in oils and water-cols. Helped to found the S.B.A., 1824. Went to Australia, 1831 Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1795–1832.

GOLDICUTT, JOHN (*b.* 1793; *d.* 1842). Made architectural drawings of buildings in Italy, etc. Exhib. 1810–42.

GOODALL, EDWARD A., R.W.S. (*b.* 1819; *d.* 1908). Son of Edward Goodall, landsc. engraver. Artist to the Schomburgh Guiana boundary expedition, 1841; artist correspondent to the *Illustrated London News* in the Crimea, 1854. Ptd. landscs., interiors, figures. Exhib. from 1841 at R.A., B.I., O.W.C.S., etc.

GOODALL, FREDERICK, R.A., H.R.I., (*b.* 1822; *d.* London, 1904). Son of an engraver. Ptd. village scenes, Biblical subjects, English and Eastern landscs., etc. A.R.A., 1852; R.A., 1863; H.R.A., 1902. Exhib. at R.A., B.I., R.B.A., etc., from 1838.

GOODALL, WALTER, R.W.S. (*b.* 1830; *d.* Clapham, nr. Bedford, 1889). Son of E. Goodall, engraver. Stud. at Govt. Sch. of Design and at R.A. Schs. Ptd. scenes from rural life. Exhib. at R.A. and O.W.C.S., 1852–84.

GOODWIN, EDWARD. Ptd. Welsh views and other landscs. Foundation Memb. of Liverpool Acad., 1810. Exhib. at R.A. (1801–8), and at O.W.C.S. (1814 and 1815).

GOULDSMITH, MISS HARRIETT (Mrs. Arnold) (*b.* 1786; *d.* 1863). Ptd. landscs. in oils and water-cols. Lady Memb. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1809–55.

GOUPY, JOSEPH (*b.* Nevers; *d.* London, 1763). Came to London when young; became a popular drawing master. Ptd. miniatures, figure subjects, theatrical scenery, landscs., and copies after Italian masters. Exhib. at Incorp. S.A.

GRACE, JAMES EDWARD, R.B.A. (*b.* 1851; *d.* Bedford Park, 1908). Stud. at Liverpool Institute and South Kensington. Drew book-illns., ptd. landscs. Exhib. at R.A., R.B.A., Grosvenor Gallery, etc., 1871–1907.

GRATTON, GEORGE (*b.* in Ireland). Ptd. genre subjects and topographical views. Exhib. at Dublin, 1809, and at R.A. and B.I., 1812.

GREEN, AMOS (*b.* Halesowen, 1735; *d.* York, 1807). Bro. of Benjamin Green, the engraver. Settled at Bath circ. 1757. Ptd. flowers, fruit, and landscs. Exhib. at Incorp. S.A., 1760–5.

GREEN, BENJAMIN RICHARD (*b.* London, 1808; *d.* London, 1876). Son of Jas. Green, portrait ptr., and of Mary Green, miniature ptr. Stud. of R.A. Ptd. miniatures, interiors, etc. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1832–76.

GREEN, CHARLES, R.I. (*b.* 1840; *d.* Hampstead, 1898). Pupil of J. W. Whymper. Drew for *Once a Week*, *Graphic*, etc. Illustrated Dickens. Ptd. genre scenes, etc., in oils and water-cols. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., The Inst., etc., from 1862.

GREEN, H. TOWNELEY, R.I. (*b.* 1836; *d.* 1899). Brother of Chas. Green, R.I. Produced water-cols. and black-and-white drawings. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., R.B.A., and The Inst., 1855–99.

GREEN, JAMES (*b.* Leytonstone, 1771; *d.* Bath, 1834; *bd.* Wolcot Church). Son of a builder. Ptd. water-col. portraits, etc. Memb. and Treas. of Associated Artists in Water Cols. Exhib. at R.A., B.I., S.B.A., etc., 1792–1834.

GREEN, MRS. JAMES (*née* Mary Byrne) (*b.* 1776; *d.* 1845; *bd.* Kensal Green). Second daughter of William Byrne, landsc. engraver; married James Green, portrait ptr. Memb. of Associated Artists in Water Cols. Ptd. miniature portraits and copies after Reynolds and Gainsborough. Exhib. at R.A., B.I., etc., 1795–1845.

GREEN, WILLIAM (*b.* Manchester, 1760 or 1761; *d.* Ambleside, 1823; *bd.* Grasmere). Stud. aquatint engraving in London. Settled in the north, and ptd. views of the Lake District, some of which he engraved. Exhib. at R.A., etc., 1797–1811.

GREENAWAY, KATE, R.I. (*b.* Hoxton, 1846; *d.* 1901). Daughter of a wood engraver. Stud. at Islington Sch. of Art, Heatherley's, and Slade Sch. Drew for *Little Folks* and other periodicals. Friend of Ruskin. Ptd. water-cols. dealing with child life. Illus. books for children. Exhib. at R.A., R.B.A., The Inst., etc., from 1868.

GRESSE, JOHN ALEXANDER (*b.* London, 1741; *d.* 1794). Of Swiss extraction. Ptd. miniatures and landscs. Was a fashionable drawing master. Exhib. at Incorp. S.A. and Free S.A., 1763–8.

GRIFFITH, MOSES (*b.* in Carnarvonshire, 1749; *living* in 1809). Servant of Pennant, the antiquary. Stud. at Sch. of Incorp. S.A., 1771. Ptd. landscs.

GRIMALDI, WILLIAM (*b.* Middlesex, 1751; *d.* Pimlico, 1830). Stud. under Worlidge and at Paris; practised miniature ptg. in enamel and on ivory at Paris and in various towns in England. Miniature ptr. to George III. and George IV. Exhib. at R.A., etc., 1768–1830.

GRIMM, SAMUEL HIERONYMUS (*b.* Burgdorf, Berne, 1733; *d.* 1794). Son of a notary. Settled in London, 1765. Ptd. landscs. and mythological subjects. Exhib. at R.A., Incorp. S.A., and Free S.A., 1769–93.

GRISET, ERNEST HENRY (*b.* France, 1844; *d.* 1907). Drew animals and book-illns. Exhib. in 1871.

GROGAN, NATHANIEL (*b.* Cork; *d.* Cork, 1807 [?]). Served in the army in the American war. Ptd. landscs. and humorous subjects. Exhib. at Free S.A., 1782.

GÜLICH, JOHN PERCIVAL, R.I. (*b.* Wimbledon, 1865; *d.* 1899). Educ. at Charterhouse. Ptr., black-and-white artist, etcher, and musician. Drew for *Graphic*, etc. Exhib. at R.A., R.B.A., and R.I., from 1890.

HADFIELD, MISS MARIA LOUISA CATHERINE CECILIA. *See* Cosway, Mrs.

HAGHE, LOUIS, P.R.I. (*b.* Tournai, 1806; *d.* London, 1885). Son of an architect. Came early to England. Ptd. scenes in old towns of Belgium and France, etc. Gold medal at Paris for lithographs, 1834. Exhib. at B.I. and N.W.C.S., 1835–84.

HAINES, WILLIAM (*b.* 1778; *d.* East Brixton, 1848). Ptd. miniatures and water-col. portraits. Exhib. at R.A., B.I., O.W.C.S., and S.B.A., 1808–40.

HAINES, WILLIAM HENRY (*b.* London, 1812; *d.* 1884). Ptd. genre scenes and landscs. Exhib., sometimes as "William Henry," at R.A., B.I., S.B.A., etc., 1843–84.

HALFPENNY, JOSEPH (*b.* Bishopsthorpe [?], Yorks, 1748; *d.* York, 1811). Son of a gardener. Apprenticed to a house ptr. Became a teacher of drawing. Drew portraits and Biblical and architectural subjects. Exhib. at R.A., 1805–8.

HALL, GEORGE LOTHIAN. Ptd. landscs. and coast scenes. Exhib. at R.A., S.B.A., etc., 1856–78.

HALSWELLE, KEELEY, R.I., A.R.S.A. (*b.* 1834; *d.* 1891). A.R.S.A., 1865. Ptd. historical subjects, landscs., and genre. Exhib. at R.A., R.B.A., R.I., etc., 1862–91.

HAMILTON, WILLIAM, R.A. (*b.* Chelsea, 1751; *d.* London, 1801). Stud. in Italy under Zucchi, and from 1769 at R.A. Ptd. portraits and historical and subject pictures. A.R.A., 1784; R.A., 1789. Exhib. at R.A., 1774–1801.

HANDASYDE, CHARLES. Ptd. miniatures on ivory and in enamel; executed etchings and mezzotints. Exhib. at Incorp. S.A., etc., 1760–76.

HARDING, GEORGE PERFECT (*d.* 1853). Son of Sylvester Harding. Ptd. miniatures and water-col. copies of English historical portraits; illus. historical and antiquarian works. Exhib. at R.A. and S.B.A., 1802–40.

HARDING, JAMES DUFFIELD (*b.* Deptford, 1797; *d.* Barnes, 1863). Had a few lessons from Samuel Prout. Worked with John Pye, the engraver. Memb. of O.W.C.S. Lithographer. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1811–64.

HARDING, SYLVESTER (*b.* Newcastle-under-Lyme, 1745; *d.* London, 1809). Came to London, 1775. Ptd. miniatures. Exhib. at R.A., 1777–1802.

HARDWICK, WILLIAM N. (*d.* 1865). Memb. of N.W.C.S. Ptd. landscs. Resided from 1838 at Bath. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1829–64.

HARDY, JAMES, JUN., R.I. (*b.* 1832; *d.* 1889). Ptd. moorland landscs., sporting scenes, game, etc. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1853–88.

HARDY, THOMAS BUSH, R.B.A. (*b.* Sheffield, 1842; *d.* London, 1897). Travelled in Holland and Italy. Memb. of S.B.A., 1884. Ptd. marine subjects. Exhib. at R.A., R.B.A., N.W.C.S., etc., from 1870.

HARGITT, EDWARD, R.I. (*b.* Edinburgh, 1835; *d.* 1895). Pupil of Horatio MacCulloch. Ptd. landscs. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A. (1853–81), R.I., etc.

HARGREAVES, GEORGE (*b.* 1797; *d.* 1870). Son of Thos. Hargreaves. Ptd. miniatures. Memb. of S.B.A., 1823; Assoc. of Liverpool Acad., 1822; Memb., 1823–31. Exhib. at S.B.A., 1824–34.

HARGREAVES, THOMAS (*b.* Liverpool, 1775; *d.* Liverpool, 1846). Came to London, 1793. Articled to Sir T. Lawrence; worked at first in oils; returned to Liverpool, and practised as a miniature ptr. Memb. of Liverpool Acad. and S.B.A., 1823. Exhib. at R.A. and S.B.A., 1798–1831.

HARLEY, GEORGE (*b.* 1791; *d.* London, 1871). Drawing-master. Ptd. landscs. Exhib. at R.A. (1817), and elsewhere (till 1865).

HARRIS, MRS. (*née* Fanny Rosenberg) (*b.* 1822; *d.* 1872). Ptd. domestic subjects. Memb. of The Inst. Exhib. at R.A. and The Inst., 1845–72.

HARRISON, GEORGE HENRY (*b.* Liverpool, 1816; *d.* 1846). Son of Mary Harrison, a flower ptr. Ptd. landscs. and genre. Assoc. of O.W.C.S. Resided for some years at Paris. Exhib. at R.A., O.W.C.S., etc., 1840–6.

HARRISON, MRS. GEORGE HENRY (*née* Mary P. Rossiter) (*b.* Liverpool, 1788; *d.* 1875). Daughter of a hat manufacturer. Ptd. flowers and fruit. Memb. of N.W.C.S. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1833–75.

HART, SOLOMON ALEXANDER, R.A. (*b.* Plymouth, 1806; *d.* London, 1881). Son of a goldsmith. Apprenticed to Samuel Warren, engraver. Stud. of R.A., 1823. Ptd. views, historical subjects, portraits, etc. A.R.A., 1835; R.A., 1840; Prof. of Ptg., 1854–63; Librarian, 1865–81. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1826–81.

HARTLAND, HENRY ALBERT (*b.* Mallow, co. Cork, 1840; *d.* Waterloo, Liverpool, 1893). Son of a landsc. gardener. Ptd. landscs. Exhib. at R.A., S.B.A., etc., 1868–89.

HARVEY, SIR GEORGE, P.R.S.A. (*b.* St. Ninian's, Perths., 1806; *d.* Edinburgh, 1876). Apprenticed to a bookseller. Stud. at Trustees' Acad. Assoc. of Scottish Acad., 1826; Memb., 1830; P.R.S.A., 1864–76. Ptd. historical subjects, genre, and landscs. Exhib. at R.A., etc.

HASSELL, EDWARD (*d.* Lancaster, 1852). Memb. of S.B.A. Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1827–52.

HAVELL, WILLIAM (*b.* Reading, 1782; *d.* Kensington, 1857; *bd.* Kensal Green). Son of a drawing master. Memb. of O.W.C.S. Went to China; also spent several years in India (1817–25). Ptd. landscs. in oils and water-cols. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1804–57.

HAYES, EDWIN, R.H.A., R.I. (*b.* Bristol, 1820; *d.* 1904). Ptd. landscs. Exhib. at R.A., B.I., R.B.A., R.I., etc., from 1854.

HAYES, MICHAEL ANGELO, R.H.A. (*b.* Waterford, 1829; *d.* Dublin, 1877). Son of Edward Hayes, R.H.A. Assoc. of N.W.C.S.; R.H.A., 1854; Sec., 1856–70; Memb. of Inst. of Oil Ptrs. Ptd. military subjects in oils and water-cols. Exhib. at R.H.A., N.W.C.S., etc., 1840–77.

HAYES, WILLIAM. Ptd. birds, etc., in latter part of the 18th century.

HAYTER, SIR GEORGE (*b.* London, 1792; *d.* Marylebone, 1871). Son of Charles Hayter, portrait ptr. Stud. of R.A. Memb. of Associated Artists in Water Cols. Knighted, 1842. Ptd. miniatures, oil portraits and historical groups, etc. Exhib. at R.A., B.I., etc., 1809–59.

HAZLEHURST, THOMAS (*d.* 1820). Miniaturist. Worked from about 1760. Practised at Liverpool.

HAZLITT, JOHN (*b.* Wem, 1768; *d.* Stockport, 1837). Brother of Wm. Hazlitt, the writer. Ptd. miniatures. Exhib. at R.A. and B.I., 1788–1819.

HEAPHY, MISS ELIZABETH. *See* Murray, Mrs. Henry John.

HEAPHY, THOMAS, SEN. (*b.* London, 1775; *d.* London, 1835). Apprenticed to an engraver. Memb. of O.W.C.S. First Pres. of S.B.A. Ptd. portraits and genre subjects. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1797–1836.

HEARNE, THOMAS (*b.* Brinkworth, 1744; *d.* London, 1817; *bd.* Bushey). Apprenticed to W. Woollett, the engraver. Visited the Leeward Islands, 1771. Ptd. landscs. and topographical views. Exhib. at R.A., Incorp. S.A., and Free S.A., 1765–1806.

HEATH, WILLIAM (*b.* 1795; *d.* Hampstead, 1840). Ptd. subject pictures and humorous domestic subjects.

HENDERSON, JOSEPH, R.S.W. (*b.* Stanley, Perths., 1832; *d.* Ballantrae, Ayrshire, 1908). Ptd. marine subjects. Exhib. at Glasgow, and at R.A., R.B.A., etc.

HERBERT, ALFRED (*d.* 1861). Son of a Thames waterman. Self-taught in art. Ptd. marine and river scenes. Exhib. at R.A., B.I., and S.B.A., 1844–60.

HERBERT, ARTHUR JOHN (*b.* 1834; *d.* in Auvergne, 1856). Pupil of his father, J. R. Herbert; stud. of R.A. Ptd. subject pictures. Exhib. at R.A., 1855–6.

HERBERT, JOHN ROGERS, R.A. (*b.* Maldon, Essex, 1810; *d.* Kilburn, 1890). Stud. of R.A., 1826. A.R.A., 1841; R.A., 1846.; H.R.A., 1886. Ptd. portraits, Italian and religious subjects, etc. Hon. Memb. of R.I. Exhib. at R.A., B.I., etc., 1830–89.

HERDMAN, ROBERT, R.S.A., R.S.W. (*b.* Rattray, Perths., 1829; *d.* Edinburgh, 1887). Son of a minister. Stud. at Trustees' Acad.; pupil of Lauder; stud. in Italy. A.R.S.A., 1858; R.S.A., 1863. Ptd. portraits, genre, and Scriptural subjects, chiefly in oils. Exhib. at R.A. and B.I. (1861–87), and in Scotland.

HERDMAN, WILLIAM GAWIN (*b.* Liverpool, 1805; *d.* Liverpool, 1882). Ptd. topographical subjects in oils and water-cols.; taught drawing at Liverpool; was also an author. Assoc. of Liverpool Acad., 1836; Memb., 1838; Secretary, 1845–7; retired, 1858. Exhib. at R.A., Liverpool, etc.

HERING, GEORGE EDWARDS (*b.* London, 1805; *d.* London, 1879; *bd.* Highgate). Son of a bookbinder. Stud. at Munich and Venice. Ptd. Italian views and lake scenery. Exhib. at R.A., B.I., etc., 1836–80.

HEWETT, SIR PRESCOTT GARDINER, BART., H.R.W.S. (*b.* 1812; *d.* 1891). Held important surgical appointments. Ptd. landscs. Exhib. at O.W.C.S.

HEWLETT, JAMES (*b.* 1789 [?]; *d.* Isleworth, 1836). Flower ptr. at Bath, etc. Memb. of Associated Artists in Water Cols. Exhib. at R.A., B.I., S.B.A., etc., 1799–1828.

HICKS, LILBURNE (*d.* 1861). Memb. of N.W.C.S. Ptd. genre. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1830–60.

HILLIARD, LAURENCE (*d.* 1640 [?]). Son of Nicholas Hilliard. Ptd. miniatures.

HILLIARD, NICHOLAS (*b.* Exeter, 1537; *d.* London, 1619; *bd.* St. Martin's-in-the-Fields, Westminster). Son of a High Sheriff of Devon. Apprenticed to a jeweller and goldsmith. Limner to Queen Elizabeth. Ptd. miniatures on card and vellum.

HILLS, ROBERT (*b.* Islington, 1769; *d.* London, 1844; *bd.* Kensal Green). Instructed by John Gresse. Early Memb. of O.W.C.S. Ptd. animals. Executed many etchings. Exhib. at R.A., B.I., and O.W.C.S., 1791–1844.

HINE, HENRY GEORGE, V.P.R.I. (*b.* Sussex, 1811; *d.* Hampstead, 1895). Apprenticed to an engraver. Worked at Rouen, Brighton, etc. Drew for *Punch*, *Illustrated London News*, etc. Ptd. landscs. Exhib., chiefly at N.W.C.S.(R.I.), from 1856.

HIXON, JAMES THOMPSON (*b.* 1836; *d.* Capri, 1868; *bd.* Naples). Assoc. of N.W.C.S. Ptd. Eastern subjects. Exhib. at B.I., S.B.A., N.W.C.S., etc., 1856–67.

HODGES, WILLIAM, R.A. (*b.* London, 1744; *d.* Brixham, 1797). Son of a blacksmith. Pupil of R. Wilson. Scene ptr. at Derby. Accompanied Captain Cook on his second voyage. Ptd. landscs. A.R.A., 1786; R.A., 1787. Established a bank at Dartmouth in 1795; but it failed. Exhib. at Incorp. S.A., Free S.A., and R.A., 1766–94.

HODGSON, SAMUEL JOHN, R.W.S. (*b.* London; *d.* 1908). Son of a print seller and publisher. Stud. at Leigh's and R.A. Schs. Memb. of S.B.A. Ptd. views of towns and buildings, with figures, in water-cols. and oils. Exhib. from 1858 at R.A., R.B.A., O.W.C.S., etc.

HOFLAND, THOMAS CHRISTOPHER (*b.* Worksop, 1777; *d.* Leamington, 1843). Son of a manufacturer. Received instruction from Rathbone, the landsc. ptr. Ptd. botanical subjects, seascapes and landscapes. Foundation Memb. of S.B.A., 1824. Exhib. at R.A., B.I., S.B.A., etc., 1798–1843.

HOGARTH, WILLIAM (*b.* London, 1697; *d.* London, 1764; *bd.* Chiswick). Apprenticed to a silversmith; became an engraver and ptr. Son-in-law of Sir J. Thornhill. Ptd. portraits and genre, and satirical and moral subjects, chiefly in oils. Exhib. at Incorp. S.A., 1761.

HOLBEIN, HANS, the younger (*b.* Augsburg, 1497; *d.* London, 1543). Son of a painter. Worked for a time at Basle. Came to England, 1526; returned to Basle, 1528; settled in England about 1531. Ptd. portraits in oil, miniatures, etc.

HOLL, FRANK, R.A., A.R.W.S. (*b.* London, 1845; *d.* 1888). Son of Francis Holl, A.R.A. Educ. at Univ. Coll. Sch., London. Stud. of R.A. A.R.A., 1878; R.A., 1884. Ptd. genre and portraits. Exhib. at R.A., Grosvenor Gall., etc., 1864–88.

HOLLAND, JAMES (*b.* Burslem, 1800; *d.* London, 1870). Worked as a boy as a flower ptr. on pottery. Came to London, 1819. Ptd. flower pieces and landscs. Made several tours on the Continent. Memb. of S.B.A. (1842–8) and O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1815–69.

HOLLAR, WENCESLAUS (*b.* Prague, 1607; *d.* and *bd.*, Westminster, 1677). Stud. law. Pupil of M. Merian at Frankfort. Came to England, 1637; was abroad, 1645–52. Etcher and engraver. Ptd. portraits and landscs.

HOLLINS, JOHN, A.R.A. (*b.* Birmingham, 1798; *d.* London, 1855). Son of a glass ptr. Ptd. miniatures, portraits, historical subjects, landscs., etc. Travelled in Italy, 1825–7. A.R.A., 1842. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1819–55.

HOLLOWAY, CHARLES EDWARD, R.I. (*b.* Christchurch, Hants, 1838; *d.* 1897). Worked for a time with William Morris in his productions of stained glass. Ptd. landscs., and executed etchings and lithographs. Exhib. at R.A., R.B.A., R.I., etc., from 1866.

HOLMES, JAMES (*b.* 1777; *d.* 1860). Memb. of Associated Artists in Water Cols., and of O.W.C.S.; also of S.B.A., 1826–48. Ptd. miniatures, portraits, and genre, in oils and water-cols. Exhib. at R.A., S.B.A., O.W.C.S., etc., 1798–1849.

HOLWORTHY, JAMES (*b.* 1781; *d.* London, 1841; *bd.* Kensal Green). Original Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A. and O.W.C.S., 1803–13.

HONE, HORACE, A.R.A. (*b.* 1756; *d.* 1825). Son of N. Hone, R.A. Ptd. miniatures in water-cols. and enamel, and chalk portraits. A.R.A., 1779. Lived for a time at Dublin. Exhib. at R.A., 1772–1822.

HONE, NATHANIEL, R.A. (*b.* Dublin, 1718; *d.* 1784; *bd* Hendon). Self-taught in art. Worked at York, and from 1750 in London. Foundation Memb. of R.A. Ptd. miniatures in water-cols. and enamel. Exhib. at Incorp. S.A. and R.A., 1760–84.

HOSKINS, JOHN (*d.* London, 1664; *bd.* St. Paul's, Covent Garden). Ptd. miniatures. Taught Samuel and Alexander Cooper.

HOSKINS, JOHN, JUN. Supposed to have ptd. miniatures till about 1686.

HOUGH, W. Ptd. flowers and fruit. Exhib. at R.A., R.B.A., N.W.C.S., etc., 1857–90.

HOUGHTON, ARTHUR BOYD (*b.* 1836; *d.* South Hampstead, 1875). Son of a Captain in the Indian Navy. Drew for *Fun*, *Graphic*, etc.; illus. Dalziels' "Arabian Nights," and other works. Ptd. genre subjects, etc., both in oils and water-cols. Assoc. of O.W.C.S. Exhib. at R.A., O.W.C.S., etc., 1859–74.

HOUSTON, JOHN ADAM, R.S.A., R.I. (*b.* Wales, 1802; *d.* London, 1884). Educ. at Trustees' Acad., Edinburgh. Stud. in Germany, and at Paris. A.R.S.A., 1842; R.S.A., 1845. Ptd. genre, etc. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1840–85.

HOWITT, SAMUEL (*b.* 1765 [?]; *d.* Somerstown, London, 1822). Self-taught in art. Ptd. animals and sporting subjects. Spent many years in Bengal. Exhib. at Incorp. S.A. and R.A., 1783–1815.

HOWSE, GEORGE (*d.* 1860 or 1861). Ptd. landscs., coast scenes, views of towns, and architectural subjects. Memb. of N.W.C.S. Exhib. at R.A., N.W.C.S., etc., 1830–61.

HUDSON, WILLIAM (*d.* 1847). Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A., S.B.A., and N.W.C.S., 1803–46.

HULL, THOMAS H. Ptd. miniatures. Exhib. at R.A. and S.B.A., 1775–1827.

HUMPHREY, OZIAS, R.A. (*b.* Honiton, 1742; *d.* London, 1810). Stud. at St. Martin's Lane Acad. Articled to S. Collins, of Bath; afterwards settled in London. Memb. of Incorp. S.A. Was in Italy, 1773–7, and in India, 1785–8. A.R.A., 1779; R.A., 1791. Ptd. miniatures and crayon portraits. Exhib. at Incorp. S.A. and R.A., 1765–97.

HUNT, ALFRED WILLIAM, R.W.S. (*b.* Liverpool, 1830; *d.* Kensington, 1896). Son of a landsc. ptr. Educ. at Corpus Christi Coll., Oxford; Fellow, 1853. Assoc. of Liverpool Acad., 1854; Memb. 1856. Works of his showing Pre-Raphaelite tendency were praised by Ruskin. Ptd. landscs. Exhib. at R.A., R.B.A., O.W.C.S., etc., from 1846.

HUNT, WILLIAM HENRY (*b.* London, 1790; *d.* London, 1864). Apprenticed to John Varley. Stud. of R.A., 1808. Memb. of O.W.C.S. Ptd. landsc., flowers and fruit, and genre subjects in water-cols. and oils. Exhib. at R.A., O.W.C.S., B.I., etc., 1807–64.

HUNTER, COLIN, A.R.A., R.I., R.S.W. (*b.* Glasgow, 1841; *d.* 1904). Chiefly self-taught in art. Came to London after working at Glasgow and Edinburgh. A.R.A., 1884; Memb. of Inst. of Ptrs. in Oil Cols. Ptd. seascapes, scenes from fishing life, and rustic subjects with figures. Exhib. at R.A., etc.

HURTER, JOHANN HEINRICH (*b.* Schaffhausen, 1734). Worked for a few years in England. Ptd. enamel miniature copies after Reynolds and others; drew crayon portraits. Exhib. at R.A., 1779–81.

IBBETSON, JULIUS CÆSAR (*b.* Scarborough, 1759; *d.* Masham, Yorks., 1817). Apprenticed to a ship ptr. at Hull. Came to London, 1777. Ptd. animals, and landscs. with figures. Exhib. at R.A., 1785–1815.

INCE, JOSEPH MURRAY (*b.* Presteigne, Radnorshire, 1806; *d.* Presteigne, 1859). Pupil of David Cox. Drew marine, landsc., and architectural subjects. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1826–58.

INCHBOLD, JOHN WILLIAM (*b.* Leeds, 1830; *d.* Headingley, 1888). Son of a newspaper editor. Placed with Day & Haghe, lithographic printers; pupil of Louis Haghe; stud. of R.A., 1847. Showed Pre-Raphaelite tendencies. Ptd. landscs. Wrote poetry. Lived much abroad. Exhib. at R.A., B.I., S.B.A., etc., 1849–87.

INSKIPP, JAMES (*b.* 1790; *d.* Godalming, 1868). Ptd. portraits and domestic figure subjects, in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1816–64.

IRELAND, JANE. Daughter of Samuel Ireland. Ptd. miniatures. Exhib. at R.A., 1792–3.

IRELAND, SAMUEL (*d.* London, 1800). Drew and engraved landscs.; published topographical works. Exhib. at R.A., 1782–4.

JACKSON, JOHN, R.A. (*b.* Lastingham, Yorks., 1778; *d.* London, 1831). Apprenticed to his father, a tailor. Stud. of R.A., 1805. A.R.A., 1815; R.A., 1817. Ptd. miniatures and portraits; made travel sketches. Exhib. at R.A. and B.I., 1804–30.

JACKSON, SAMUEL (*b.* 1796; *d.* Clifton, 1869). Son of a Bristol merchant. Received instruction from Francis Danby, A.R.A. Ptd. landscs. in England, Wales, and Switzerland. Assoc. of O.W.C.S. Exhib., chiefly at O.W.C.S., 1823–48.

JACKSON, SAMUEL PHILLIPS (*b.* 1830; *d.* 1904). Son of Samuel Jackson. Ptd. river and sea views. Memb. of O.W.C.S. Exhib. from 1851, at R.A. (1852–81), B.I., and O.W.C.S.

JAGGER, CHARLES (*b.* 1770; *d.* Bath). Miniature ptr. Practised at Bath.

JAMES, EDITH AUGUSTA (*b.* Eton, 1857; *d.* Tunbridge Wells, 1898). Stud. under Chaplin and Luminais at Paris. Ptd. flower pieces, portraits, and studies of St. Paul's Cathedral. Exhib. at Paris and at R.A. (1886–96), etc.

JAMES, WILLIAM. Ptd. views of London, etc., in style of Bernardo Bellotto (Canaletto). Exhib. at Incorp. S.A. and R.A., 1761–71.

JAMESONE, GEORGE (*b.* Aberdeen, 1586; *d.* Edinburgh, 1644). Son of an architect. Pupil of Rubens. Ptd. miniatures and oil pictures.

JEAN, P. (*b.* Jersey, 1755; *d.* Hempstead, Kent, 1802). Was for a time in the Navy. Ptd. miniatures and oil portraits. Exhib. at R.A., 1787–1802.

JENKINS, JOSEPH JOHN, R.W.S., F.S.A. (*b.* London, 1811; *d.* London, 1885). Son of an engraver. Ptd. figures and landscs. Memb. of N.W.C.S.; Memb. and Sec. of O.W.C.S. Exhib., chiefly at N.W.C.S. and O.W.C.S., 1829–81.

JOHNSON, EDWARD KILLINGWORTH, R.W.S. (*b.* Stratford, 1825; *d.* 1896). Self-taught. Ptd. genre subjects in the style of Meissonier. Exhib. from 1886 at R.A., R.B.A., O.W.C.S., etc.

JOHNSON, HARRY JOHN, R.I. (*b.* Birmingham, 1826; *d.* London, 1884). Son of an artist. Pupil of S. Lines and Wm. Müller. Stud. at Birmingham Soc. of Arts till 1843. Toured in the Levant with Wm. Müller, and in Wales with D. Cox. Exhib. at R.A., B.I., S.B.A., etc., from 1845.

JOHNSON, ROBERT (*b.* Shotley, Northumberland, 1770; *d.* Kenmore, Perths., 1796). Apprenticed to Bewick, the engraver. Ptd. miniatures.

JOHNSTON, HENRY. Memb. of N.W.C.S. Ptd. landscs. with figures, etc. Exhib. at R.A. and N.W.C.S., 1834–58.

JOHNSTONE, G. W., R.S.A., R.S.W. (*d.* 1901). Ptd. landscs. A.R.S.A., 1883; R.S.A., 1895. Exhib. at R.A., 1885–92.

JOHNSTONE, WILLIAM BORTHWICK, R.S.A. (*b.* Edinburgh, 1804; *d.* Edinburgh, 1868). For several years a solicitor. Ptd. miniatures, historical subjects, and landscs. with figures. A.R.S.A., 1840; R.S.A., 1848. Curator of Nat. Gall. of Scotland. Wrote on art. Exhib. at R.S.A. from 1836, and elsewhere.

JONES, MISS CHARLOTTE (*d.* 1847). Ptd. miniatures. Exhib. at R.A., 1801–23.

JONES, SIR THOMAS ALFRED, P.R.H.A. (*b.* 1823 [?]; *d.* 1893). Stud. at Schs. of Royal Dublin Soc. and R.H.A. R.H.A., 1861; P.R.H.A., 1870. Ptd. portraits and genre. Exhib. at R.A., 1872–9.

JOPLING, JOSEPH MIDDLETON (*b.* London, 1831; *d.* Chelsea, 1884). For a time a clerk in the War Office. Assoc. of N.W.C.S. Ptd. historical and genre subjects. Exhib. at R.A., S.B.A. and N.W.C S., 1848–84.

JOSEPH, GEORGE FRANCIS, A.R.A. (*b.* 1764; *d.* 1846). Stud. of R.A.; A.R.A., 1813. Ptd. miniatures, historical and fancy subjects, oil portraits, etc. Worked in London and Cambridge. Exhib. at R.A. and B.I., 1788–1846.

JOY, JOHN CANTILOE (*b.* Yarmouth, 1806; *d.* London, 1866). Removed to Portsmouth circ. 1832, and subsequently to London. Ptd. shipping in conjunction with his brother, Wm. Joy. Exhib. at S.B.A., 1826–7.

JOY, WILLIAM (*b.* Yarmouth, 1803; *d.* 1867). Removed to Portsmouth circ. 1832, and subsequently to London. Ptd. shipping in conjunction with his brother, J. C. Joy. Exhib. 1823–45.

JUTSUM, HENRY (*b.* London, 1816; *d.* London, 1869). Pupil of Jas. Stark. Assoc. of N.W.C.S. Ptd. landscs. in water-cols. and in oils. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1836–69.

KAUFFMANN, MARIA ANNA ANGELICA KATHARINA, R.A. (*b.* Coire, Switzerland, 1741; *d.* Rome, 1807). Daughter of a portrait ptr., with whom she went to Italy. Came to England, 1766; Foundation Memb. of R.A., 1768. Settled at Rome, 1782. Ptd. portraits and classical subjects in oils and water-cols. Exhib. at Free S.A. and R.A., 1765–97.

KAY, JOHN (*b.* nr. Dalkeith, 1742; *d.* 1830). Son of a stonemason. Apprenticed to a barber. Practised miniature ptg. and etching at Edinburgh.

KEAN, MICHAEL (*b.* Dublin; *d.* London, 1823). Stud. at the Dublin Acad. Ptd. miniatures and drew crayon portraits. Became a partner in the Derby china works. Exhib. at Free S.A. and R.A., 1765–90.

KEARNAN, THOMAS. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1823–58.

KEARNEY, WILLIAM HENRY (*b.* 1801 [?]; *d.* 1858). Vice-Pres. of N.W.C.S. Ptd. landscs., figure subjects, and portraits. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1823–58.

KEATE, GEORGE, F.R.S., F.S.A. (*b.* Trowbridge, 1729; *d.* 1797). Memb. of Incorp. S.A. Ptd. landscs. Exhib. at Incorp. S.A. and R.A., 1766–89.

KEELING, WILLIAM KNIGHT, R.I. (*b.* Manchester, 1807; *d.* Barton-on-Irwell, 1886). Assistant of W. Bradley, the portrait ptr., in London. Pres. of Manchester Acad. of Fine Arts. Ptd. portraits and figure subjects in oils and water-cols. Exhib., chiefly at N.W.C.S. (R.I.), 1840–85.

KEENE, CHARLES SAMUEL (*b.* Hornsey, 1823; *d.* 1891). Son of a solicitor. Apprenticed to a firm of wood engravers. Best known for his drawings in *Punch*.

KENDRICK, MISS EMMA ELEONORA (*d.* 1871, aged 83). Daughter of a sculptor. Ptd. miniatures. Wrote on miniature ptg. Exhib. at R.A., S.B.A., O.W.C.S., and N.W.C.S., 1811–40.

KENWELL, MISS ANNA MARIA. *See* Charretie, Mrs. John.

KETTERLIN, LOUIS (*d.* London, 1799). A French miniaturist who practised for a time in England.

KING, HAYNES, R.B.A. (*b.* Barbados, 1831; *d.* London, 1904). Memb. of S.B.A., 1864. Ptd. genre. Exhib. from 1855 at R.A., B.I., and R.B.A.

KIRBY, JOSHUA, F.R.S. (*b.* Parham, Suffolk, 1716; *d.* and *bd.* Kew, 1774). Son of a schoolmaster. Worked at Ipswich as a coach and house ptr., and then came to London. Ptd. landscs. Friend of Gainsborough. Taught drawing to the Prince of Wales (George III.), and was clerk of the works at Kew Palace. Pres. of Incorp. S.A., 1770; exhib. there, 1761–70.

KITCHINMAN, J. (*d.* London, 1781, aged 40). Stud. at Shipley's School. Ptd. miniatures. Exhib. at Free S.A. and R.A., 1766–81.

KNIGHT, JOHN BUXTON (*b.* Sevenoaks, 1842; *d.* 1908). Stud. of R.A. Ptd. landscs. in oils and water-cols. Exhib. at R.A., etc., 1861–1907.

KNIGHT, JOHN PRESCOTT, R.A. (*b.* Stafford, 1803; *d.* London, 1881). Son of a comedian. Stud. under R. Sass and G. Clint, and from 1823 at R.A. Schs. Ptd. portraits and genre subjects. A.R.A., 1836; R.A., 1844; Prof. of Perspective, 1839; Sec. to R.A., 1848. Exhib. at R.A. (1824–78), B.I., and S.B.A.

KNIGHT, MISS MARY ANNE (*b.* 1776; *d.* 1851). Pupil of A. Plimer. Ptd. miniatures. Exhib. at R.A. and O.W.C.S., 1803–31.

LA CAVE, P. Drawing master. Ptd. landscs. Signed "Le Cave" and "La Cave." Exhib. at R.A., 1801.

LADBROOKE, ROBERT (*b.* 1770; *d.* Norwich, 1842). Friend of Crome; helped to establish the Norwich Soc., 1803. Ptd. landscs. in oils and water-cols. Exhib. at Norwich, 1805–33, and at R.A. and B.I., 1811–22.

LAMBERT, GEORGE (*b.* Kent, 1710; *d.* 1765). Scene ptr. and landsc. ptr. Friend of Hogarth. First Pres. of Incorp. S.A.

LAMBERT, JAMES, JUN. Son of James Lambert, Sen. Ptd. landscs., flowers, and genre subjects. Exhib. at Free S.A. and R.A. 1769–78.

LAMBORNE, PETER SPENDELOWE (*b.* London, 1722; *d.* Cambridge, 1774). Architectural draughtsman, miniaturist, and engraver. Memb. of Incorp. S.A., 1766. Exhib. at Incorp. S.A., 1760–74.

LAMONT, THOMAS R., A.R.W.S. (*d.* 1898). Ptd. genre subjects. Exhib. at R.A., O.W.C.S., etc., from 1861.

LANCE, GEORGE (*b.* Little Easton, Essex, 1802; *d.* Sunnyside, nr. Birkenhead, 1864). Pupil of Haydon; stud. of R.A. Ptd. fruit, flowers, portraits, etc., in oils and water-cols. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1828–64.

LANDSEER, CHARLES, R.A. (*b.* 1799; *d.* London, 1879). Son of John Landseer, A.E., and bro. of Sir Edwin and Thomas Landseer. Pupil of his father and B. R. Haydon; stud. of R.A., 1816. Made sketches in Portugal and S. America. Ptd. landscs. A.R.A., 1837; R.A., 1845; Keeper, 1851–74. Bequeathed £10,000 to R.A. Exhib. at R.A., B.I., and S.B.A., 1822–79.

LANDSEER, SIR EDWIN HENRY, R.A. (*b.* London, 1802; *d.* London, 1873; *bd.* St. Paul's Cath.). Son of John Landseer, A.E., and brother of Charles and Thomas Landseer. Stud. of R.A., 1816; A.R.A., 1826; R.A., 1831. Knighted, 1850. Ptd. animals; executed some sculpture. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1815–73.

LANDSEER, GEORGE (*b.* 1834 [?]; *d.* London, 1878). Son of Thomas Landseer, and nephew of Charles and Edwin Landseer. Spent many years in India. Ptd. landscs. and portraits, in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1850–8.

LANE, THEODORE (*b.* 1800; *d.* 1828). Pupil of J. Barrow. Ptd. humorous genre subjects, and miniatures; also etched. Exhib. at R.A., B.I., and R.B.A., 1816–30.

LAPORTE, GEORGE HENRY (*b.* 1799; *d.* 1873). Memb. of N.W.C.S. Ptd. animals, figures, and hunting subjects; was animal ptr. to the Duke of Cumberland. Exhib. at R.A., B.I., R.B.A., and N.W.C.S., 1821–73.

LAPORTE, JOHN (*b.* 1761; *d.* London, 1839). Memb. of Associated Artists in Water Cols. Taught drawing at Addiscombe Milit. Acad. Published works on drawing. Ptd. landscs. Exhib. at R.A. (1779–1832), B.I., S.B.A., and N.W.C.S.

LAPORTE, MISS MARY ANNE. Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A., B.I., and N.W.C.S., 1813–45.

LAWSON, CECIL GORDON (*b.* Salop, 1849; *d.* Chelsea, 1882; *bd.* Haslemere). Son of W. Lawson, portrait ptr. Came to London, 1861. Largely self-taught in art. Ptd. landscs. in oils and water-cols.; drew on wood for book-illns. Exhib. from 1870 at R.A. and Grosvenor Gallery.

LEAKEY, JAMES (*b.* Exeter, 1775; *d.* Exeter, 1865). Ptd. miniatures, oil portraits, landscs., and genre subjects. Exhib. at R.A., 1821–46.

LE CAPELAIN, JOHN (*b.* Jersey, 1814 [?]; *d.* Jersey, 1848). Self-taught in art. Came to London, 1832. Ptd. marine and landsc. subjects. Worked for Queen Victoria.

LEE, FREDERICK RICHARD, R.A. (*b.* Barnstaple, 1798; *d.* South Africa, 1879). Was for a time in the Army. Stud. of R.A., 1818. Ptd. landscs. and still life. A.R.A., 1834; R.A., 1838; H.R.A., 1871. Exhib. at R.A., B.I., and S.B.A., 1822–70.

LEE, JOSEPH (*d.* Gravesend, 1859, aged 79). Ptd. in enamel miniature portraits and copies of old masters. Exhib. at R.A. and S.B.A., 1809–53.

LEE, WILLIAM (*b.* 1810; *d.* London, 1865). Ptd. French and English figure subjects. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1844–55.

LEICESTER, SIR JOHN FLEMING. *See* De Tabley, Lord.

LEIGH, MISS CLARA MARIA. *See* Pope, Mrs. Alexander.

LEIGHTON, FREDERIC, P.R.A., R.W.S. (LORD LEIGHTON OF STRETTON) (*b.* Scarborough, 1830; *d.* London, 1896; *bd.* St. Paul's Cath.). Son of a doctor. Pupil of Meli at Rome; stud. at the Acad. at Florence, and under Steinle at Frankfort; spent some time at Brussels and Paris. Settled in London, 1859. A.R.A., 1864; R.A., 1868; P.R.A., 1878. Ptd. mythological subjects, etc., chiefly in oils; executed sculptures and book-illns. Exhib. from 1855 at R.A., R.B.A., Grosvenor Gallery, etc.

LEITCH, WILLIAM LEIGHTON (*b.* Glasgow, 1804; *d.* London, 1883). Son of a manufacturer. Employed for a time by a sign ptr.; scene ptr. at Glasgow, 1824, and afterwards in London. Stud. in Italy for 5 years. Memb. and Vice-Pres. of N.W.C.S., Taught water-col. ptg. to Queen Victoria. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1832–83.

LEMAN, R. (*b.* 1799; *d.* 1863). Ptd. landscs. Worked at Norwich.

LENS, BERNARD (*b.* London, 1682; *d.* Knightsbridge, 1740). Son of an engraver. Miniaturist and etcher. Drawing master at Christ's Hospital; miniature ptr. to George I. and II.

LESLIE, CHARLES ROBERT, R.A. (*b.* Clerkenwell, 1794; *d.* London, 1859). Educ. in America, but returned in 1811. Stud. of R.A., 1813, and pupil of West. A.R.A., 1821; R.A., 1826. Prof. of ptg., 1847–52. Ptd. humorous subjects derived from standard authors. Wrote lives of Constable and Reynolds. Exhib. at R.A., B.I., and O.W.C.S., 1813–59.

LESSORE, JULES, R.I. (*d.* 1892). Memb. of R.I. Ptd. landscs. and figure subjects. Exhib. at R.A., R.B.A., N.W.C.S., etc., 1879–92.

LEWIS, CHARLES JAMES, R.I. (*b.* 1836; *d.* Chelsea, 1892). Memb. of Inst. of Ptrs. in Oil Cols. Ptd. landscs. and genre, in oils and water-cols. Exhib. at R.A., B.I., R.S.A., R.I., etc., 1853–93.

LEWIS, FREDERICK CHRISTIAN (*b.* London, 1779; *d.* Enfield, 1856). Apprenticed to Stadler, an engraver. Stud. of R.A. Executed many engravings. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1802–53.

LEWIS, GEORGE ROBERT (*b.* 1782; *d.* 1871). Brother of F. C. Lewis. Stud. of R.A. Ptd. portraits, landscs., and figures in oils and water-cols.; published antiquarian works. Exhib. at R.A., etc., 1817–59.

LEWIS, JOHN FREDERICK, R.A. (*b.* London, 1805; *d.* and *bd.* Walton-on-Thames, 1876). Son of F. C. Lewis. Ptd. animals in oils, and afterwards interiors, figures, Eastern scenes, etc., in water-cols. Memb. and Pres. of O.W.C.S.; A.R.A., 1859; R.A., 1865; H.R.A., 1876. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1820–77.

LEWIS, WILLIAM. Brother of F. C. Lewis. Ptd. landscs. Exhib. at R.A. (1804–38), B.I., S.B.A., and N.W.C.S.

LEYDE, OTTO THEODOR, R.S.A., R.S.W. (*b.* 1835; *d.* 1897). Ptd. figure subjects. A.R.S.A., 1870; R.S.A., 1880. Exhib. at R.A. from 1877.

LINDSAY, THOMAS (*b.* London, 1793 [?]; *d.* Cusop, Hay, nr. Brecon, 1861). Memb. of N.W.C.S., Ptd. landscs., especially in Wales. Exhib. at B.I., and N.W.C.S., 1833–61.

LINES, H. H. (*d.* 1888 [?]). Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1818–46.

LINES, SAMUEL RESTELL (*b.* Birmingham, 1804; *d.* Birmingham, 1833). Son of Samuel Lines, an art teacher. Ptd. interiors and exteriors of Haddon Hall and other old buildings. Was also an etcher and lithographer. Exhib. at S.B.A., and N.W.C.S., 1832–3.

[LINNELL, JOHN (*b.* Bloomsbury, 1792; *d.* Redhill, 1882; *bd.* Reigate). Pupil of John Varley; stud. of R.A., 1805. Memb. of O.W.C.S. Ptd. miniatures and portraits, and in later life chiefly landscs. in oils. Exhib. at R.A., B.I., and O.W.C.S., 1807–81.

LINTON, WILLIAM (*b.* Liverpool, 1788; *d.* 1876). Worked chiefly in London. Travelled in Sicily, Greece, etc. Memb. of S.B.A., 1823–42. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., O.W.C.S., 1817–71.

LIOTARD, JEAN ÉTIENNE (*b.* Geneva, 1702; *d.* Geneva, 1789). Pupil of J. B. Massé and F. Lemoyne at Paris. Travelled considerably. Visited England. Ptd. miniatures and crayon portraits. Exhib. at R.A., 1773–4.

LIVERSEEGE, HENRY (*b.* Manchester, 1803; *d.* Manchester, 1832). Came to London, 1827. Ptd. genre, scenes from Shakespeare and Scott, etc. Exhib. at R.A., B.I., and S.B.A., 1828–32.

LLOYD, MRS. HUGH. *See* Moser, Miss Mary.

LOCKER, EDWARD HAWKE (*b.* 1777; *d.* 1849). Amateur. Held various posts, including that of Civil Commissioner. Ptd. landscs.

LOCKHART, WILLIAM EWART, R.S.A., A.R.W.S. (*b.* Dumfriesshire, 1846; *d.* 1900). Stud. under Scott Lauder at Trustees' Acad., Edinburgh. A.R.S.A., 1870; R.S.A., 1878. Frequently visited Spain. Settled in London, 1896. Ptd. portraits, genre, anecdotes, and landscs. Exhib. at R.A., R.S.A., and R.W.S.

LOFTHOUSE, MRS. (*née* Mary Forster) (*b.* 1853; *d.* 1885). Daughter of an artist. Assoc. of O.W.C.S. Ptd. landscs. Exhib. at R.A., O.W.C.S., etc., 1873–85.

LOUND, THOMAS (*b.* 1803; *d.* Norwich, 1861). A brewer. Ptd. landscs. and coast scenes, especially of Norfolk, in oils and water-cols. Memb. of Norwich Soc. Exhib. at Norwich, 1820–33, and at R.A. (1846–55) and B.I.

LOVER, SAMUEL, R.H.A. (*b.* Dublin, 1797; *d.* Jersey, 1868; *bd.* Kensal Green). Son of a stockbroker. Best known as a writer, but was also a miniature ptr. R.H.A., 1822. Exhib. at R.A., 1832–62.

LUCAN, LADY (*b.* 1740; *d.* 1815). *Née* Margaret Smith; married Sir Charles Bingham, afterwards Earl of Lucan. Ptd. miniatures, and copies of miniatures by Cooper, Hoskins, and others.

LUCAS, SAMUEL (*b.* Hitchin, 1805; *d.*1870). Ptd. landscs. birds, and flowers, in oils and water-cols. Exhib. at R.A., etc., 1830–66.

LUCAS, WILLIAM. Assoc. of The Inst. till 1882. Ptd. portraits. Exhib. at R.A., S.B.A., The Inst., etc., 1856–80.

LUNDGREN, EGRON SILLIF (*b.* Sweden, 1815; *d.* Stockholm, 1875). Pupil of L. Cogniet at Paris. Came to London, 1853. Visited India and Egypt. Memb. of O.W.C.S. Ptd. portraits and landscs. Exhib. at R.A. and O.W.C.S., 1862–75.

MACALLUM, JOHN THOMAS HAMILTON, R.I., R.S.W. (*b.* 1843; *d.* 1896). Memb. of Inst. of Ptrs. in Oil Cols. Ptd. scenes of fishermen's life, etc. Exhib. from 1866, at R.A., R.B.A., N.W.C.S., etc.

McCULLOCH, HORATIO, R.S.A. (*b.* Glasgow, 1806; *d.* Edinburgh, 1867). Son of a weaver. Assoc. of Scottish Acad., 1834; Memb., 1838. Ptd. Scotch landscs.

MACDONALD, JOHN B., R.S.A. (*d.* 1901). Ptd. landscs. A.R.S.A., 1862; R.S.A., 1877. Exhib. at R.A., 1866–76.

MACKENZIE, FREDERICK (*b.* 1787; *d.* 1854). Pupil of J. A. Repton, an architect; employed by John Britton. Memb. of Associated Artists in Water Cols. Memb. and Treas. of O.W.C.S. Ptd. views of Gothic buildings, etc., and published some engravings. Exhib. at O.W.C.S., etc., 1804–53.

McKEWAN, DAVID HALL (*b.* 1817; *d.* 1873). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S, 1836–73.

McLACHLAN, T. HOPE (*b.* 1845; *d.* 1897). Educ. at Trin. Coll., Cambridge. Called to the Bar. Memb. of New English Art Club and Inst. of Ptrs. in Oil Cols. Ptd. landscs. with figures, in oils and water-cols. Exhib. from 1875 at R.A., Grosvenor Gallery, New Gallery, etc.

MacLEAY, KENNETH, R.S.A., R.S.W. (*b.* Oban, 1802; *d.* Edinburgh, 1878). Stud. at Edinburgh. Ptd. miniatures and water-col. portraits.

MACLISE, DANIEL, R.A. (*b.* Cork, 1806; *d.* Chelsea, 1870; *bd.* Kensal Green). Stud. of R.A., 1828. A.R.A., 1835; R.A., 1840. Hon. Memb. of N.W.C.S. Ptd. portraits, etc., in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1829–71.

MACPHERSON, M. Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A. and N.W.C.S., 1828–34.

MAHONEY, JAMES (*d.* 1879). Assoc. of The Inst. Ptd. genre. Exhib. at R.A., The Inst., etc., 1866–78.

MAISEY, THOMAS (*d.* 1840). Pres. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A.,O.W.C.S., and N.W.C.S., 1818–40.

MALTON, JAMES (*d.* Marylebone, 1803). Topographical draughtsman. Son of Thomas Malton, Sen. Published works on art and architecture. Exhib. at R.A., Incorp. S.A., and Free S.A., 1761–1803.

MALTON, THOMAS, SEN. (*b.* 1726; *d.* Dublin, 1801). Kept a shop in the Strand; but afterwards went to Dublin, where he taught drawing. Drew topographical subjects. Exhib. at R.A., 1772–85.

MALTON, THOMAS, JUN. (*b.* 1748; *d.* London, 1804). Son of Thomas Malton, Sen. Stud. of R.A. and gold medallist there, 1782. Worked with his father at Dublin, and was for a time with an architect. Ptd. architectural views and theatrical scenery, and executed aquatints. Exhib. at R.A., 1773–1803.

MAPLESTONE, HENRY (*d.* 1884). Memb. of N.W.C.S. Ptd. landscs. Exhib. at S.B.A., N.W.C.S., etc., 1841–84.

MARGETTS, MRS. MARY (*d.* 1886). Ptd. flowers. Memb. of N.W.C.S. Exhib. at R.A. and N.W.C.S., 1841–77.

MARKS, HENRY STACY, R.A., R.W.S. (*b.* London, 1829; *d.* and *bd.* Hampstead, 1898). Son of a coach builder. Pupil at J. M. Leigh's Art Sch.; stud. of R.A., 1851, and at the École des Beaux-Arts, Paris. A.R.A., 1871; R.A., 1878; H.R.A., 1896. Memb. of O.W.C.S. Ptd. Shakespearian subjects, birds, landscs., etc. Exhib. at R.A. (1853–97), B.I., O.W.C.S., etc.

MARLOW, WILLIAM (*b.* Southwark, 1740; *d.* Twickenham, 1813). Stud. under Scott, the marine ptr., and at St. Martin's Lane Acad. Memb. of Incorp. S.A. Travelled in France and Italy. Ptd. landscs., country seats, shipping, cattle, etc. Exhib. at Incorp. S.A., Free S.A., and R.A., 1762–1807.

MARSHAL, ALEXANDER. Worked towards the end of the 17th century. Ptd. flowers, and copies after Van Dyck.

MARSHALL, THOMAS FALCON (*b.* Liverpool, 1818; *d.* Kensington, 1878). Assoc. of Liverpool Acad., 1843; Memb., 1846. Came to London, 1844. Ptd. landscs., portraits, and genre and historical subjects. Exhib. at Liverpool, and at R.A. (1839–78), B.I., and S.B.A.

MARTIN, AMBROSE. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1830–44.

MARTIN, ELIAS, A.R.A. (*b.* Sweden, 1739; *d.* Stockholm, 1818). Came to England, 1769. A.R.A., 1770. Ptd. portraits, landscs., and genre subjects in oils and water-cols. Exhib. at R.A., 1769–90.

MARTIN, JOHN (*b.* nr. Hexham, 1789; *d.* Douglas, I.O.M., 1854). Apprenticed to a coach ptr. Pupil of B. Musso at Newcastle-on-Tyne. Came to London, 1806. Memb. of the Belgian Acad. Ptd. Biblical and historical subjects, and landscs. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1811–52.

MASON, GEORGE HEMMING, A.R.A. (*b.* Wetley Abbey, Staffs., 1818; *d.* Hammersmith, 1872; *bd.* Brompton). Stud. medicine. Went to the Continent, 1843; lived at Rome for several years. Returned to England, 1858. A.R.A., 1869. Ptd. landscs. animals, and genre. Exhib. at R.A., etc., 1857–72.

MAURER, J. Swiss draughtsman and engraver. Made topographical drawings of London about 1741–6.

MAWLEY, GEORGE (*b.* London, 1838; *d.* London, 1873). Stud. of R.A. Ptd. landscs. in oils and water-cols. Exhib. at R.A., S.B.A., etc., 1858–72.

MAY, PHILIP WILLIAM, R.I. ("PHIL MAY") (*b.* Wortley, nr. Leeds, 1864; *d.* 1903; *bd.* Kensal Green). Son of a brass-founder. Spent 4 years with strolling actors. Joined *Sydney Bulletin* in 1885, and was 3 years in Australia. Drew for *Punch*. Best known as a humorous black-and-white artist.

MAY, WALTER WILLIAM, R.I. (*b.* 1831; *d.* 1896). Memb. of Inst. of Ptrs. in Oil Cols. Ptd. sea pieces. Exhib. at R.A., R.B.A., The Inst., etc., from 1859.

MEADOWS, JOSEPH KENNY (*b.* Cardiganshire, 1790; *d.* 1874). Son of a naval officer. Drew on wood for book-illns. Ptd. portraits and figure subjects; drew book-illns. Exhib. at R.A. and S.B.A., 1830–8.

MEE, MRS. (*née* Anne Foldsone) (*b.* 1775 [?]; *d.* 1851). Daughter of a portrait ptr. Ptd. miniatures. Was patronised by the Prince of Wales (George IV.). Exhib. at R.A. and B.I., 1804–37.

MEEN, MRS. MARGARET. Ptd. flowers. Exhib. at R.A., etc., 1775–1810.

MELVILLE, ARTHUR, R.W.S., A.R.S.A. (*b.* 1858; *d.* 1904). Stud. at Paris and Grez. Travelled much in Asia, etc. A.R.S.A., 1886. Memb. of O.W.C.S. Ptd. various subjects derived from Spain, the East, etc. Exhib. at R.A., O.W.C.S., The Inst., etc., from 1878.

MEVES, AUGUSTUS (*d.* Shoreditch, 1818). Miniature ptr.

MEYER, H. (*b.* Holland; *d.* London, 1793). Ptd. landscs. in water-col. and body-col.

MEYER, JEREMIAH, R.A. (*b.* Tübingen, 1735; *d.* Kew, 1789; *bd.* Kew). Son of an artist. Stud. at Shipley's Acad. in St. Martin's Lane, and under Zincke. Foundation Memb. and Keeper of R.A.; director of Incorp. S.A. Ptd. miniatures in water-col. and enamel. Exhib. at Incorp. S.A. and R.A., 1760–83.

MIDDLETON, JOHN (*b.* Norwich, 1827; *d.* 1856). Pupil of Ladbrooke, Stannard, and Hy. Bright. Ptd. landscs. Exhib. at R.A. and B.I., 1847–55.

MILES, EDWARD (*b.* and *d.* Yarmouth). Miniature ptr. to Duchess of York and Queen Charlotte; practised in London. Exhib. at R.A., 1775–97.

MILLAIS, SIR JOHN EVERETT, BART., P.R.A. (*b.* Southampton, 1829; *d.* 1896; *bd.* St. Paul's Cathedral). Pupil at Sass's Sch.; stud. of R.A. when 11 years old. Helped to found the Pre-Raphaelite Brotherhood. A.R.A., 1853; R.A., 1863; P.R.A., 1896. Ptd. historical and subject pictures, portraits, etc., in oils and water-cols.; drew in black and white. Exhib. at R.A., B.I., etc., from 1846.

MILLER, J. (*d.* Bloomsbury, 1764). Miniature ptr.

MILLER, JAMES. Ptd. landscs. (sometimes with cattle) and architectural subjects. Exhib. at Incorp. S.A. and R.A., 1773–91.

MILLINGTON, JAMES HEATH (*b.* Cork; *d.* 1873). Stud. of R.A., 1826. Ptd. miniatures. Exhib. at R.A., B.I., and S.B.A., 1831–70.

MITCHELL, PHILIP, R.I. (*b.* 1814; *d.* 1896). Ptd. landscs. Exhib. at R.I. from 1854.

MOGFORD, JOHN, R.I. (*b.* London, 1821; *d.* 1885). Son of a ptr. Stud. at Govt. Sch. of Design, Somerset House, and at R.A. Son-in-law of F. Danby. Memb. of Inst. of Ptrs. in Oil Cols. Ptd. seascapes and rocky coast scenes. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1846–85.

MOLE, JOHN HENRY, V.P.R.I. (*b.* Alnwick, 1814; *d.* 1886). Was for some years in a solicitor's office. Ptd. miniatures and landscs. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., from 1845.

MONAMY, PETER (*b.* Jersey, 1670 [?]; *d.* Westminster, 1749). Apprenticed to a house ptr. in London. Ptd. sea pieces, etc.

MOORE, ALBERT JOSEPH, A.R.W.S. (*b.* York, 1841; *d.* 1893). Fourteenth child of Wm. Moore, ptr.; bro. of Henry and J. C. Moore. Came to London, 1855. Stud. of R.A., 1858. Ptd. figures, often in Greek costume. Exhib. at R.A., R.B.A., R.W.S., etc., 1857–93.

MOORE, CHARLES. Assoc. of O.W.C.S. Made architectural drawings; drew for Britton and Ackermann. Exhib. at O.W.C.S., 1822–8.

MOORE, GEORGE BELTON (*b.* 1805; *d.* 1875). Taught drawing at Woolwich Milit. Acad. and University Coll., London. Wrote on art. Ptd. architectural subjects. Exhib. at R.A., B.I., S.B.A., etc., 1830–70.

MOORE, HENRY, R.A., R.W.S. (*b.* York, 1831; *d.* Margate, 1895). Ninth son and pupil of Wm. Moore, ptr.; bro. of Albert and J. C. Moore. Stud. of R.A. Began as a Pre-Raphaelite, but afterwards ptd. chiefly marine subjects. A.R.A., 1885; R.A., 1893. Memb. of S.B.A., 1866–75, and Inst. of Ptrs. in Oil Cols. Chevalier of the Légion d'Honneur. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., from 1853.

MOORE, JOHN COLLINGHAM (*b.* Gainsborough, 1829; *d.* 1880). Son of Wm. Moore, ptr.; bro. of Albert and Henry Moore. Stud. of R.A., 1851. Ptd. portraits, Italian scenes, etc., in oils and water-cols. Exhib. at R.A. (1852–80), etc.

MORE, SIR ANTONIO (*b.* Utrecht, 1525; *d.* Antwerp, 1581). Worked in Spain, England, and the Netherlands. Ptd. portraits in oils, and miniatures.

MORIN, EDWARD. Assoc. of N.W.C.S. Ptd. domestic subjects. Exhib. at N.W.C.S., etc., 1858–78.

MORISON, DOUGLAS (*b.* Tottenham, 1810; *d.* 1847 [?]). Son of a doctor. Pupil of F. Tayler. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Ptd. landscs., interiors of mansions, etc.; produced lithographs. Exhib. at R.A., N W.C.S., and O.W.C.S., 1836–46.

MORLAND, GEORGE (*b.* London, 1763; *d.* London, 1804; *bd.* ground of St. James's Chapel, Hampstead Road). Son of a portrait ptr., H. R. Morland. Stud. of R.A. Copied Flemish and Dutch masters. Ptd. animals, genre subjects, and landscs. with figures, in oils and water-cols. Exhib. at R.A., 1773–1804.

MORTIMER, JOHN HAMILTON, A.R.A. (*b.* Eastbourne, 1741; *d.* London, 1779; *bd.* High Wycombe). Son of a Customs officer. Pupil of Hudson, R.E. Pine, Reynolds, and Cipriani. Drew and ptd., in oils and water-cols., banditti, illns. of Chaucer, Shakespeare, etc., and mythological subjects. A.R.A., 1778. Vice-Pres. of Incorp. S.A. Exhib. at Incorp. S.A., Free S.A., and R.A., 1762–79.

MOSER, GEORGE MICHAEL, R.A. (*d.* London, 1783; *bd.* St. Paul's, Covent Garden). Son of a Swiss sculptor. Came to England at an early age. Manager of St. Martin's Lane Acad. Memb. of Incorp. S.A., 1766. Foundation Memb. (1768) and Keeper of R.A. Ptd. enamel portraits; was also a chaser and medallist. Exhib. at Incorp. S.A. and R.A., 1760–70.

MOSER, MARY, R.A. (*b.* 1744; *d.* London, 1819). Daughter of G. M. Moser, an enameller. Foundation Memb. of R.A. Ptd. flowers and fruit. Married a Captain Hugh Lloyd. Exhib. at R.A., 1769–1802.

MÜLLER, WILLIAM JAMES (*b.* Bristol, 1812; *d.* Bristol, 1845). Pupil of J. B. Pyne. Toured on the Continent, in Egypt, etc. Ptd. landscapes, seascapes, etc., in oil and water-cols. Exhib. at R.A. (1833–45), B.I., and S.B.A.

MULREADY, WILLIAM, R.A. (*b.* Ennis, Ireland, 1786; *d.* Bayswater, 1863; *bd.* Kensal Green). Stud. of R.A., 1800. Married a sister of John Varley. A.R.A., 1815; R.A., 1816. Illus. "Vicar of Wakefield," etc. Ptd. portraits, landscs., and genre subjects, mostly in oils. Exhib. at R.A. (1804–62), B.I., and S.B.A.

MUNN, PAUL SANDBY (*b.* Greenwich, 1773; *d.* Margate, 1845). Son of a landsc. ptr. Ptd. landscs. Assoc. of O.W.C.S. Exhib. at R.A. and O.W.C.S., 1799–1815.

MURRAY, MRS. HENRY JOHN (*née* Elizabeth Heaphy) (*d.* San Remo, 1882). Daughter of Thomas Heaphy. Memb. of N.W.C.S. Ptd. portraits, genre subjects, etc. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1834–82.

MUSS, CHARLES (*b.* Newcastle-on-Tyne, 1779; *d.* 1824). Son of an Italian artist. Ptd. enamel copies of old masters. Exhib. at R.A., 1800–23.

NAFTEL, MISS MAUD, A.R.W.S. (*b.* 1856; *d.* 1890). Daughter of P. J. Naftel. Ptd. landscs. and flowers. Exhib. at R.A., R.W.S., etc., 1875–89.

NAFTEL, PAUL JACOB, R.W.S. (*b.* in Channel Islands; *d.* 1891). Ptd. landscs. Taught drawing in London from 1870. Exhib., chiefly at O.W.C.S., 1850–91.

NAISH, WILLIAM (*b.* Axbridge, Somerset; *d.* 1800). Ptd. miniatures. Exhib. at R.A., 1786–1800.

NASH, EDWARD (*b.* 1778; *d.* London, 1821). Miniaturist; pupil of Samuel Shelley; friend of Southey, Coleridge, and Wordsworth. Worked for a time in India. Exhib. at R.A., 1800–20.

NASH, FREDERICK (*b.* Lambeth, 1782; *d.* Brighton, 1856). Son of a builder. Stud. of R.A. Memb. of Associated Artists in Water Cols., and of O.W.C.S. Drew book illns. Ptd. landscs. and views of towns. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1799–1856.

NASH, JOSEPH (*b.* Great Marlow, 1808; *d.* Bayswater, 1878). Son of a clergyman. Pupil of A. Pugin. Illus. novels, etc., but chiefly devoted himself to architectural drawings of interiors and exteriors. Memb. of O.W.C.S. Produced lithographs. Exhib. at R.A., B.I., O.W.C.S., etc., 1831–79.

NATTES, JOHN CLAUDE (*b.* 1765 [?]; *d.* London, 1822). Pupil of Hugh Deane. Memb. of O.W.C.S. Ptd. topographical views in Italy, England, Scotland, etc. Exhib. at R.A. (1781–1814) and O.W.C.S.

NEALE, JOHN PRESTON (*b.* 1780; *d.* Tattingstone, nr. Ipswich, 1847). Was for a time a clerk in the Post Office. Ptd. topographical views, churches, etc., chiefly in water-cols. Exhib. at R.A. (1797–1844), B.I., S.B.A., and O.W.C.S.

NESFIELD, WILLIAM ANDREWS (*b.* Chester-le-Street, 1793; *d.* 1881). Son of a rector of Brancepeth. Educ. at Winchester, Cambridge, and Woolwich. Served in the Peninsular War. Left the Army, 1816. Ptd. landscs., and was a landsc. gardener. Memb. of O.W.C.S. Exhib. at O.W.C.S., 1823–51.

NEWTON, ALFRED PIZZEY (or PIZZI), R.W.S. (*b.* Rayleigh, Essex, 1830; *d.* Rock Ferry, 1883). Ptd. landscs. Exhib. at R.A. (1855–81), O.W.C.S., and S.B.A.

NEWTON, MRS. CHARLES J. (*née* Mary Severn) (*b.* 1832; *d.* 1866). Daughter of Joseph Severn. Drew portraits in crayons and water-cols. Exhib. at R.A., etc., 1863–6.

NEWTON, JOHN EDWARD. Memb. of N.W.C.S. Ptd. fruit, landscs., etc. Exhib. at R.A., S.B.A., etc., 1858–83.

NEWTON, SIR WILLIAM JOHN (*b.* London, 1785 ; *d.* London, 1869). Son of James Newton, engraver. Ptd. miniatures. Miniature ptr. to Queen Adelaide. Knighted, 1837. Exhib. at R.A., 1808–63.

NICHOLL, ANDREW, R.H.A. (*b.* Belfast, 1804 ; *d.* 1886). Ptd. landscs. and flowers. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1832–67.

NICHOLSON, ALFRED (*b.* Whitby, 1788 ; *d.* London, 1833). Son of Francis Nicholson. Was for a time in the Navy. Ptd. Irish and other landscs.

NICHOLSON, FRANCIS (*b.* Pickering, 1753 ; *d.* London, 1844). Ptd. animals, portraits, landscs. (especially with streams), shipwrecks, etc. Early Memb. of O.W.C.S. Worked at Whitby, Knaresborough, Ripon, and London. Was a lithographer. Exhib. at Incorp. S.A., R.A., O.W.C.S., etc., 1799–1833.

NICHOLSON, WILLIAM, R.S.A. (*b.* Newcastle-on-Tyne, 1784 ; *d.* Edinburgh, 1844). Settled at Edinburgh, 1820 ; a founder and Memb. of the Scottish Acad., 1826. Ptd. portraits in water-cols. and oils ; also etched and engraved. Exhib. at R.A. and O.W.C.S., 1808–22.

NICOL, ERSKINE, A.R.A., R.S.A. (*b.* Leith, 1825 ; *d.* 1904). Apprenticed to a house ptr. Stud. at Trustees' Acad., Edinburgh. A.R.S.A., 1855 ; R.S.A., 1859. Came to London, 1862. A.R.A. 1866 ; Hon. Retired Assoc., 1885. Ptd. Irish genre subjects. Exhib. at R.A. (from 1851), B.I., etc.

NIEMANN, EDMUND JOHN (*b.* Islington, 1813 ; *d.* Brixton Hill, 1876). Engaged for a time at "Lloyd's." Worked at High Wycombe and in London. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., etc., 1844–72.

NINHAM, HENRY (*b.* Norwich, 1793 ; *d.* Norwich, 1874). Son of an heraldic ptr. Ptd. armorial bearings on coaches. Exhib. at Norwich oil and water-col. ptgs. of landscs. and old buildings in Norfolk, 1816–31.

NIXON, JAMES (*b.* 1760 [?] ; *d.* 1818). A London merchant who drew country seats, etc. ; was also an etcher. Exhib. at R.A., 1781–1815.

NIXON, JAMES, A.R.A. (*b.* about 1741 ; *d.* Tiverton, 1812). Memb. of Incorp. S.A. ; stud. of R.A. ; A.R.A., 1778. Ptd. miniatures, and a few portraits and historical subjects in oils. Exhib. at Incorp. S.A., R.A., and B.I., 1765–1807.

NOBLETT, H. JOHN. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1832–5.

NORTHCOTE, JAMES, R.A. (*b.* Plymouth, 1746; *d.* 1831). Son of a watchmaker. Pupil of Reynolds, and stud. of R.A., 1771. Ptd. portraits and historical subjects. Lived in Italy, 1777–80. A.R.A., 1786; R.A., 1787. Wrote on art. Exhib. at R.A., B.I., and S.B.A., 1773–1831.

OAKES, JOHN WRIGHT, A.R.A., H.R.S.A. (*b.* nr. Middlewich, Cheshire, 1820; *d.* Kensington, 1887; *bd.* Brompton). Educ. at Liverpool. Assoc. of Liverpool Acad., 1847; Memb., 1850; Sec., 1853–4; retired, 1859. Moved to London, 1859. Assoc. of The Inst.; A.R.A., 1875; Hon. R.S.A., 1883. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., etc., 1847–88.

OAKLEY, OCTAVIUS (*b.* 1800; *d.* Bayswater, 1867). Memb. of O.W.C.S. Ptd. portraits, gipsies, landscs., genre subjects, etc. Exhib. at R.A., S.B.A., and O.W.C.S., 1826–67.

O'CONNOR, JOHN, R.I., R.H.A. (*b.* Ireland, 1832; *d.* Hants, 1889). Scene ptr. and drawing master. Ptd. landscs., architectural subjects, etc. Exhib. at R.A., B.I., S.B.A., R.I., etc., 1853–88.

OLIVER, ISAAC (*d.* 1617; *bd.* St. Anne's Church, Blackfriars). Miniature painter of French descent.

OLIVER, PETER (*d.* 1648; *bd.* St. Anne's Church, Blackfriars). Son of Isaac Oliver. Ptd. miniatures. Was employed by Charles I. to make miniature copies of paintings in his collection.

OLIVER, WILLIAM (*b.* 1805; *d.* 1853). Ptd. landscs., often foreign. Memb. of N.W.C.S. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1829–54.

OLIVER, MRS. WILLIAM, R.I. (*née* Emma Sophia Eburne; afterwards married Mr. John Sedgwick) (*b.* 1819; *d.* 1885). Ptd. landscs. Exhib. at R.A., B.I., N.W.C.S., etc., 1842–86.

O'NEILL, HUGH (*b.* Bloomsbury, 1784; *d.* Bristol, 1824). Son of an architect. Befriended by Dr. Monro. Taught drawing at Oxford, Edinburgh, Bath, and Bristol. Ptd. old buildings, etc.

ORAM, EDWARD. Son of an architect and ptr. Ptd. landscs. Was an assistant of De Loutherbourg. Exhib. at Incorp. S.A. and R.A., 1766–99.

ORME, DANIEL (*d.* 1802). Ptd. miniatures and oil pictures. Was also an engraver. Exhib. at R.A., 1797–1801.

OVEREND, WILLIAM HEYSHAM (*b.* 1851 ; *d.* 1898). Educ. at Charterhouse. Drew in black and white for *Illustrated London News*, etc., and ptd. naval subjects in oils and water-cols. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., etc., from 1872.

OWEN, SAMUEL (*b.* 1768 [?]; *d.* Sunbury, 1857). Ptd. shipping and battle pieces. Memb. of Associated Artists in Water Cols. Exhib. at R.A., 1794–1807.

PALMER, SAMUEL (*b.* Newington, 1805 ; *d.* Redhill, 1881). Largely self-taught in art. Ptd. landscs., etc., in oils and water-cols. Married a daughter of John Linnell. Spent 2 years in Italy. Memb. of the Etching Club. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1819–82.

PARKER, HENRY PERLEE (*b.* Devonport, 1795 ; *d.* London, 1873). Son of a drawing teacher. Went to Newcastle-on-Tyne circ. 1816, to Sheffield circ. 1840, and to London in 1844. Exhib. at R.A., B.I., S.B.A., etc., 1817–63.

PARRIS, EDMUND THOMAS (*b.* Marylebone, 1793 ; *d.* 1873). Apprenticed to a firm of jewellers. Stud. of R.A., 1816. Ptd. historical, religious, and genre subjects, in oils and water-cols. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1816–74.

PARS, WILLIAM, A.R.A. (*b.* London, 1742 ; *d.* Rome, 1782). Son of a chaser. Stud. at Shipley's Sch., St. Martin's Lane, and R.A. Schs. Ptd. landscs. and portraits. Memb. of Free S.A.; A.R.A., 1770. Exhib. at Incorp. S.A., Free S.A., and R.A., 1760–76.

PASQUIER, E. J. Memb. of N.W.C.S. Ptd. landscs. Exhib. at S.B.A. and N.W.C.S., 1828–32.

PASTORINI, J. (*d.* 1839, aged 66). An Italian miniaturist who worked in London. Exhib. at R.A., 1812–34.

PATON, WALLER HUGH, R.S.A., R.S.W. (*b.* 1828 ; *d.* Edinburgh, 1895). Brother of Sir Noel Paton. A.R.S.A., 1857 ; R.S.A., 1865. Ptd. landscs. Exhib. at R.A., The Inst., etc., 1860–85, and in Scotland.

PATTEN, GEORGE, A.R.A. (*b.* 1801 ; *d.* 1865). Son and pupil of a miniature ptr. Stud. of R.A., 1816. Ptd. miniatures, portraits in oils, subject pictures, and landscs. A.R.A., 1837. Exhib at R.A. and B.I., 1819–64.

PAYNE, WILLIAM. Employed at Plymouth Dockyard. Self-taught in art. Came to London, 1790. Assoc. of O.W.C.S. Fashionable teacher of drawing. Ptd. landscs. Exhib. at Incorp. S.A., R.A., B.I., and O.W.C.S., 1776–1830.

PEARSON, CORNELIUS (*b.* Boston, Lincs ; *d.* 1891). Apprenticed to an engraver in London. Ptd. landscs. Exhib. at S.B.A., etc., 1843–91.

PEEL, JAMES, R.B.A. (*b.* Newcastle-on-Tyne, 1811 ; *d.* Reading, 1906). Pupil of Dalziel, the father of the engravers. Came to London, 1840. Ptd. landscs. Memb. of S.B.A., 1871. Exhib. at R.A., B.I., R.B.A., etc., from 1842.

PENLEY, AARON EDWIN (*b.* 1807 ; *d.* Lewisham, 1870). Ptd. miniatures and other portraits, and landscs. Wrote on art. Memb. of N.W.C.S. Prof. of drawing at Addiscombe Milit. Acad. and Woolwich. Exhib. at R.A., S.B.A., and N.W.C.S., 1835–70.

PENSON, R. KYRKE, R.I. (*b.* 1815 ; *d.* 1886). Ptd. sea pieces, views of buildings, etc. Exhib. at R.A., N.W.C.S., etc., 1836–72.

PERIGAL, ARTHUR, R.S.A., R.S.W. (*b.* London, 1816 ; *d.* and *bd.* Edinburgh, 1884). A.R.S.A., 1841 ; R.S.A., 1868 ; Treas. of R.S.A., 1880. Ptd. landscs. in oils and water-cols. Exhib. at R.A., etc., 1858–84, and in Scotland.

PETIT, REV. JEAN LOUIS (*b.* 1801 ; *d.* Lichfield, 1868). B.A. of Trinity Coll., Cambridge. Produced etchings and water-col. drawings of architecture, etc. Wrote on architectural and antiquarian subjects.

PETITOT, JEAN (*b.* Geneva, 1607 ; *d.* Vevey, 1691). Son of a sculptor and architect. Worked in England and France as ptr. of miniature portraits in enamel. Returned to Switzerland, 1687.

PETITOT, JEAN LOUIS (*b.* Blois, 1652 ; *d.* London [?]). Son of Jean Petitot. Ptd. miniature portraits in enamel.

PETRIE, GEORGE, P.R.H.A. (*b.* Dublin, 1789 ; *d.* Dublin, 1866). Son of a portrait ptr. Stud. at Dublin Society's Schs. Keen antiquarian. Ptd. landscs. A.R.H.A., 1826 ; R.H.A., 1828 ; and afterwards Pres. Wrote on antiquarian subjects.

PHILLIP, JOHN, R.A. (*b.* Aberdeen, 1781 ; *d.* Kensington, 1867). Son of a soldier. Pupil of T. M. Joy in London ; stud. of R.A., 1837. A.R.A., 1857 ; R.A., 1859. Ptd. portraits and historical and genre subjects, chiefly in oils. Exhib. at R.A., B.I., and S.B.A., 1836–67.

PHILLIPS, GILES FIRMAN (*b.* 1780; *d.* 1867). Ptd. views on the Thames, and other landscs. Memb. of N.W.C.S. Wrote on art. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1830–66.

PHILP, JAMES GEORGE, R.I. (*b.* Falmouth, 1816; *d.* 1885). Ptd. landscs. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1848–85.

PICKERING, GEORGE (*b.* Yorkshire, 1794 [?]; *d.* Birkenhead, 1857). Ptd. landscs. Taught drawing at Chester. Exhib. at S.B.A., O.W.C.S., and Liverpool Acad., 1815–28.

PICKERSGILL, FREDERICK RICHARD (*b.* London, 1820; *d.* Isle of Wight, 1900). Nephew of H. W. Pickersgill, R.A., and of W. F. Witherington, R.A.; pupil of the latter; stud. of R.A. Ptd. scenes from Shakespeare, Milton, etc. A.R.A., 1847; R.A., 1857; Keeper of R.A., 1873–87; H.R.A., 1888. Exhib. at R.A. (1839–75) and B.I. (1841–7).

PIDGEON, HENRY CLARK (*b.* 1807; *d.* London, 1880). Taught drawing in London; became Prof. at Liverpool Institution about 1843; Assoc. of Liverpool Acad., 1847; Memb., 1848; Hon. Secretary, 1850; retired, 1865; was also an Assoc. of The Inst. and Pres. of the Sketching Club. Made drawings of antiquities, etc. Exhib. at S.B.A., The Inst., etc., 1838–80.

PILLEAU, HENRY, R.I. (*b.* 1815; *d.* 1899). Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S. (R.I.), from 1850.

PILSBURY, WILMOT, R.W.S. (*d.* 1908). Stud. at the Birmingham Sch. of Art and the Art Training Sch., South Kensington. For some years Headmaster of the Leicester Sch. of Art. Ptd. landscs. Exhib. from 1866 at R.A., R.B.A., O.W.C.S., etc.

PINE, SIMON (*b.* Dublin; *d.* 1772). Son of an engraver; brother of R. E. Pine. Practised miniature ptg. in Ireland and at Bath. Exhib. at Incorp. S.A. and R.A., 1765–71.

PINWELL, GEORGE JOHN (*b.* High Wycombe, 1842; *d.* Haverstock Hill, 1875; *bd.* Highgate). Son of a builder. Stud. at Heatherley's Sch. Drew book illns. Memb. of O.W.C.S. Exhib. at O.W.C.S., etc., 1865–75.

PIXELL, MISS MARIA. Pupil of S. Gilpin [?]. Ptd. landscs. in oil and water-cols. Exhib. at R.A., etc., 1793–1811.

PLACE, GEORGE. Son of a Dublin linen draper. Stud. in Schs. of Irish Acad. Came to London, 1791; afterwards removed to Yorkshire. Ptd. miniatures. Exhib. at R.A., 1791–7.

PLIMER, ANDREW (*b.* Wellington, Salop, 1763; *d.* Brighton, 1837; *bd.* Hove). Son of a watchmaker; brought up to father's trade; travelled for a time with gipsies; became servant to Cosway. Practised miniature ptg. in London, Exeter, etc. Exhib. at R.A., etc., 1786–1830.

PLIMER, NATHANIEL (*b.* Wellington, Salop, 1757; *d.* 1822 [?]). Brother of Andrew Plimer. Brought up to his father's trade; travelled for a time with gipsies; became assistant to Henry Bone. Ptd. miniatures. Exhib. at R.A. and Incorp. S.A., 1787–1815.

PLOTT, JOHN (*b.* Winchester, 1732; *d.* Stoke, Winchester, 1803). Was for a time clerk to an attorney. Came to London, 1756. Pupil of R. Wilson and N. Hone. Subsequently returned to Winchester. Ptd. miniatures and portraits in oil; made drawings of natural objects. Exhib. at Incorp. S.A. and R.A., 1764–1803.

POCOCK, NICHOLAS (*b.* 1741 [?]; *d.* Maidenhead, 1821). Son of a Bristol merchant. Became captain of a merchant vessel. Encouraged in art by Reynolds. An original Memb. of O.W.C.S. Ptd. landscs. and marine subjects. Exhib. at R.A., B.I., and O.W.C.S., 1782–1817.

POLACK, SOLOMON (*b.* The Hague, 1757; *d.* Chelsea, 1839). Ptd. miniatures. Worked in London and Dublin. Exhib. at R.A. and S.B.A., 1790–1835.

POOLE, PAUL FALCONER, R.A. (*b.* Bristol, 1807; *d.* Hampstead, 1879; *bd.* Highgate). Self-taught in art. Ptd. landscs. and historical and genre subjects. A.R.A., 1846; R.A., 1861; H.R.A., 1879. Memb. of The Inst. Exhib. at R.A., B.I., and S.B.A., 1830–79.

POPE, ALEXANDER (*b.* Cork; *d.* London, 1835). Son of a miniature ptr. Stud. at the Dublin Art Sch. Came to London, 1783. Actor and miniature ptr. Exhib. at R.A., 1787–1821.

POPE, MRS. ALEXANDER (*d.* 1838). *Née* Clara Maria Leigh; daughter of Jared Leigh, an artist; married Francis Wheatley, R.A., and subsequently Alexander Pope, miniature ptr. She ptd. flowers and miniatures. Exhib. at R.A., etc., 1796–1838.

PORTER, SIR ROBERT KER (*b.* Durham, 1777; *d.* and *bd.* St. Petersburg, 1842). Stud. of R.A., 1790. Ptd. altar-pieces, theatrical scenery, panoramas, etc., and made travel sketches. Travelled extensively in Europe and Asia. Married a Russian princess. Was knighted. Consul in Venezuela, 1826-41. Wrote several works. Exhib. at R.A., etc., 1792–1832.

POUNCY, B. T. (*d.* Lambeth, 1799). Pupil of Woollett, the engraver. Executed engravings, and ptd. landscs. in water-cols. Exhib. at R.A. and Incorp. S.A., 1772–89.

POWELL, C. M. (*d.* 1824). Began life as a sailor. Self-taught in art. Ptd. marine subjects in oils and water-cols. Exhib. at R.A. and B.I., 1783–1821.

POWELL, JOHN (*b.* 1780 [?]). Ptd. landscs. Taught drawing. Executed some etchings. Exhib. at R.A. (1796–1833) and O.W.C.S.

POWELL, JOSEPH (*d.* 1834). Pres. of N.W.C.S. Ptd. portraits, etc., in enamel. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1808–34.

POWER, ELLEN. Ptd. flowers. Worked circ. 1700.

POYNTER, AMBROSE (*b.* London, 1796; *d.* Dover, 1886). Pupil of T. S. Boys. Became an architect. Ptd. figures and architectural subjects. Exhib. at R.A., 1817–52.

PREWITT, WILLIAM. Ptr. in enamel. Pupil of Zincke. Worked from about 1735.

PRICE, WILLIAM LAKE (*b.* 1810). Articled to A. Pugin; pupil of De Wint. Travelled extensively. Assoc. of O.W.C.S. Ptd. portraits, architectural and historical subjects, etc. Exhib. at R.A., O.W.C.S., etc., 1828–52.

PROUT, JOHN SKINNER (*b.* Plymouth, 1806; *d.* Camden Town, 1876). Nephew of Samuel Prout. Spent some time in Australia. Memb. of The Inst. Ptd. landscs. and old buildings. Exhib., chiefly at N.W.C.S., 1839–76.

PROUT, SAMUEL (*b.* Plymouth, 1783; *d.* Camberwell, 1852). Ptd. landscs. and old buildings. Memb. of Associated Artists in Water Cols. and of O.W.C.S. Executed lithographs. Exhib. at R.A., B.I., and O.W.C.S., 1803–51.

PUGIN, AUGUSTUS CHARLES (*b.* in France, 1762 [?]; *d.* London, 1832; *bd.* St. Mary's Church, Islington). Stud. of R.A. Fostered the revival of Gothic architecture. Ptd. architectural subjects. Memb. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S., 1799–1831.

PUGIN, AUGUSTUS WELBY NORTHMORE (*b.* London, 1812; *d.* and *bd.* Ramsgate, 1852). Son and pupil of Augustus Pugin. Fostered the revival of Gothic architecture, on which he wrote. Ptd. architectural subjects. Lost his reason, 1851. Exhib. at R.A., 1849–52.

PYNE, CHARLES CLAUDE (*b.* 1802; *d.* Guildford, 1878). Ptd. landscs., often foreign. Taught drawing at Guildford. Exhib. at R.A. (1839) and B.I. (1836).

PYNE, GEORGE (*b.* 1800 [?]; *d.* 1884). Son of W. H. Pyne. Ptd. interiors and exteriors of buildings. Assoc. of O.W.C.S. Exhib. at O.W.C.S. and S.B.A., 1826–43.

PYNE, JAMES BAKER (*b.* Bristol, 1800; *d.* 1870; *bd.* Highgate). Articled to an attorney. Self-taught in art. Came to London, 1835. Memb. of S.B.A., 1841, and afterwards Vice-Pres. Ptd. landscs. in oils and water-cols. Exhib. at R.A., S.B.A., and B.I., 1828–70.

PYNE, WILLIAM HENRY (*b.* 1769; *d.* Paddington, 1843). Son of a leather-seller. Ptd. landscs. Memb. of O.W.C.S. Wrote books, magazine articles, and stories. Exhib. at R.A. and O.W.C.S., 1790–1815.

RAEBURN, SIR HENRY, R.A. (*b.* Stockbridge, Edinburgh, 1756; *d.* Edinburgh, 1823). Apprenticed to a goldsmith. Stud. in Italy. A.R.A., 1813; R.A., 1814. Knighted, 1822. Ptd. miniatures in early life, but is best known for his portraits in oils. Exhib. at R.A., 1792–1823.

RAIMBACH, ABRAHAM (*b.* London, 1776; *d.* Greenwich, 1843). Son of a Swiss. Apprenticed to J. Hall, engraver; stud. of R.A. Best known as engraver, but was also a miniature ptr. Exhib. at R.A., 1797–1805.

RAIMBACH, DAVID WILKIE (*b.* 1820; *d.* 1895). Son and pupil of Abraham Raimbach, the engraver. Stud. of R.A. Drawing master at Limerick and Birmingham. Ptd. portraits, landscs., etc. Exhib. at R.A. and S.B.A., 1844–68.

RATHBONE, JOHN (*b.* Cheshire, 1750 [?]; *d.* 1807). Self-taught in art. Ptd. landscs. in oils and water-cols. Worked in Manchester, London, and Preston. Exhib. at Incorp. S.A. and R.A., 1785–1806.

RAWLE, SAMUEL (*b.* 1771; *d.* 1860). Engraver and draughtsman. Ptd. views of country seats. Exhib. at R.A., 1801 and 1806.

RAYNER, MISS NANCY (*b.* 1827; *d.* 1855). Daughter and pupil of Samuel Rayner. Assoc. of O.W.C.S. Ptd. rustic figures, interiors, and portraits. Exhib. at R.A., O.W.C.S., etc., 1848–55.

RAYNER, SAMUEL. Assoc. of O.W.C.S.; but was expelled, 1851. Ptd. views of old buildings. Exhib. at R.A., S.B.A., O.W.C.S., etc., 1821–72.

READ, SAMUEL, R.W.S. (*b.* Needham Market, 1815 [?]; *d.* Sidmouth, 1883). Worked at first with a lawyer. Came to London, 1841. Learnt drawing on wood from J. W. Whymper. Drew for the *Illustrated London News*. Ptd. interiors and exteriors of buildings. Exhib. at R.A., S.B.A., O.W.C.S., etc., 1843–83.

READY, WILLIAM JAMES DURANT (*b.* London, 1823; *d.* Brighton, 1873). Son of a clerk in the Customs. Self-taught in art. Ptd. marine subjects in oils and water-cols. Exhib. 1861–7.

REDGRAVE, RICHARD, C.B., R.A. (*b.* Pimlico, 1804; *d.* Kensington, 1888). Ptd. scenes from the Bible and the poets, landscs., genre, etc., chiefly in oils. Stud. of R.A., 1826; A.R.A., 1840; R.A., 1851; H.R.A., 1881. Director of Art Division, South Kensington Museum, and Surveyor of Crown Pictures. Exhib. at R.A. (1825–83), B.I., and S.B.A.

REDMOND, THOMAS (*d.* Bath, 1785, aged about 40). Son of a clergyman at Brecon; apprenticed to a house ptr.; stud. at St. Martin's Lane Acad. Memb. of Free S.A. Ptd. miniatures and drew crayon portraits at Bath. Exhib. at Incorp. S.A., Free S.A., and R.A., 1762–83.

REED, JOSEPH CHARLES (*b.* 1822; *d.* London, 1877). Memb. of N.W.C.S. Ptd. landscs. Exhib. at The Inst., etc., 1860–77.

REINAGLE, GEORGE PHILIP (*b.* London, 1802; *d.* London, 1835). Son of R. R. Reinagle. Ptd. marine subjects in oils and water-cols.; copied Dutch masters. Exhib. at R.A., B.I., and S.B.A., 1822–35.

REINAGLE, PHILIP, R.A. (*b.* Scotland, 1749; *d.* Chelsea, 1833). Son of a musician. Pupil of Allan Ramsay. Stud. of R.A. Ptd. portraits, animals, hunting scenes, and landscs. in oils and water-cols. Made good copies of Dutch masters. A.R.A., 1787; R.A., 1811. Exhib. at R.A., B.I., and S.B.A., 1773–1832.

REINAGLE, RAMSAY RICHARD, R.A. (*b.* 1775; *d.* Chelsea, 1862). Son and pupil of P. Reinagle, R.A. Stud. in Italy and Holland. Ptd. portraits and landscs. in oils and water-cols. A.R.A. 1814; R.A., 1822 (expelled 1848). Exhib. at R.A. (1788–1857), B.I., S.B.A., and O.W.C.S.

REPTON, HUMPHREY (*b.* Bury St. Edmunds, 1752 ; *d.* nr. Romford, Essex, 1818). Ptd. landscs. Landsc. gardener. Exhib. at R.A., 1787–1802.

REVELEY, WILLEY (*d.* London, 1799). Architect. Visited Rome and Athens. Drew classical antiquities. Exhib. at R.A., 1781–93.

REVETT, N. (*b.* Brandeston Hall, Suffolk, 1721 ; *d.* London, 1804). Travelled in Greece and Italy. Ptd. landscs. and architectural subjects.

REYNOLDS, MISS ELIZABETH. *See* Walker, Mrs. William.

REYNOLDS, MISS FRANCES (*b.* Plympton, 1729 ; *d.* 1807). Sister of Sir Joshua Reynolds. Ptd. miniature portraits and miniature copies of Reynolds's works.

REYNOLDS, SAMUEL WILLIAM, SEN. (*b.* London, 1773 ; *d.* Bayswater, 1835 ; *bd.* Paddington). Pupil of W. Hodges. Stud. of R.A. Ptd. landscs. Engraved in mezzotint after Reynolds and others. Exhib. at R.A., B.I., and S.B.A., 1797–1834.

RICHARDS, JOHN INIGO, R.A., F.S.A. (*d.* 1810). Foundation Memb. of R.A. Ptd. landscs. and theatrical scenery. Sec. to R.A., 1788. Exhib. at R.A. (1769–1809) and Incorp. S.A.

RICHARDSON, EDWARD (*d.* 1875). Assoc. of N.W.C.S. Ptd. landscs. Exhib. at R.A. and N.W.C.S., 1856–75.

RICHARDSON, GEORGE. Eldest son of T. M. Richardson, Sen. Secretary of Newcastle Water Col. Soc. Ptd. landscs. Exhib. at B.I. and N.W.C.S., 1828–33.

RICHARDSON, THOMAS MILES, SEN. (*b.* Newcastle-on-Tyne, 1784 ; *d.* there, 1848). Apprenticed to an engraver, and later to a cabinet maker. Master of St. Andrew's Gram. Sch., 1806. Ptd. landscs. in oils and water-cols. Assoc. of N.W.C.S. Founder of Newcastle W.C.S., 1831. Exhib., 1814–47, at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S.

RICHARDSON, THOMAS MILES, JUN., R.W.S. (*b.* Newcastle-on-Tyne, 1813 ; *d.* there, 1890). Son of T. M. Richardson, Sen. Ptd. landscs. in Scotland, Italy, etc. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1832–89.

RICHMOND, GEORGE, R.A. (*b.* Brompton, 1809 ; *d.* London, 1896). Son of T. Richmond, a miniature ptr. Stud. of R.A., 1824. Was a portrait ptr. and sculptor. Resided in Italy, 1837–9. A.R.A., 1857 ; R.A., 1866 ; H.R.A., 1887. Exhib. at R.A., B.I., and S.B.A., 1825–88.

RICHMOND, THOMAS (*b.* Kew, 1771 ; *d.* London, 1837). A miniature ptr. Exhib. at R.A., 1795–1825.

RICHMOND, THOMAS, JUN. (*b.* London, 1802 ; *d.* Keswick, 1874). Son of Thomas Richmond ; portrait ptr. in oils and water-cols. Visited Rome, and became a friend of Ruskin and Joseph Severn. Exhib. at R.A. and S.B.A., 1822–60.

RICHTER, HENRY J. (*b.* 1772 ; *d.* 1857). Portrait ptr. in oils and water-cols. ; engraver and etcher. Son of a German engraver. Pupil of Stothard ; stud. of R.A., 1790. Pres. of Associated Artists in Water Cols., 1811–12 ; Memb. of O.W.C.S. Exhib. at R.A., O.W.C.S., etc., 1788–1856.

RIGAUD, STEPHEN FRANCIS (*b.* London, 1777 ; *d.* 1861). Son of J. F. Rigaud, R.A. Stud. of R.A. Early Memb. and Treas. of O.W.C.S. Ptd. imaginative, allegorical, and poetical subjects. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1797–1852.

RIPPINGILLE, EDWARD VILLIERS (*b.* King's Lynn, 1798 ; *d.* Swan Village, Staffs., 1859). Son of a farmer. Self-taught in art. Visited Italy and the East. Ptd. genre subjects. Lectured on art. Exhib. at R.A. (1813–57), B.I., and S.B.A.

RIVIERE, HENRY PARSONS, A.R.W.S. (*b.* 1811 ; *d.* London, 1888). Stud. of R.A. Ptd. landscs. Memb. of N.W.C.S. Lived at Rome, 1865–84. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1832–88.

ROBERTS, DAVID, R.A. (*b.* Stockbridge, nr. Edinburgh, 1796 ; *d.* London, 1864). Son of a shoemaker. Apprenticed to a house ptr. Came to London, 1822. Ptd. theatrical scenery, landscs., and buildings in oils and water-cols. Vice-Pres. of S.B.A., 1824. A.R.A., 1838 ; R.A., 1841. Travelled considerably. Exhib. at R.A. (1826–64), B.I., and S.B.A.

ROBERTS, THOMAS SOTELLE (or SAUTELLE), R.H.A. Articled to an architect. Ptd. landscs. Memb. Dublin Incorporation of Artists. Exhib. at R.A. (1789–1818), B.I., O.W.C.S., etc.

ROBERTSON, ALEXANDER (*b.* Aberdeen, 1772; *d.* New York, 1841). Son of a cabinet maker; bro. of Andrew Robertson. Stud. of R.A.; pupil of S. Shelley. Emigrated to America, 1792. Ptd. miniatures.

ROBERTSON, ANDREW, A.R.H.A. (*b.* Aberdeen, 1777; *d.* Hampstead, 1845). Son of a cabinet maker. Pupil of Alexander Nasmyth. M.A., Aberdeen, 1794. Came to London about 1801. Entered R.A. Schs. Memb. and Sec. of Associated Artists in Water Cols. Ptd. miniatures. Exhib. at R.A., O.W.C.S., etc., 1802–42.

ROBERTSON, ARCHIBALD (*b.* Monymusk, 1765; *d.* 1835). Son of a cabinet maker; bro. of Andrew Robertson. Stud. at Edinburgh and the R.A.; pupil of Reynolds. Ptd. portraits in oils and miniature. Emigrated to America, 1791.

ROBERTSON, CHARLES, R.W.S., R.E. (*d.* 1891). Ptd. landscs. and figures. Exhib. at R.A., O.W.C.S., etc., 1863–91.

ROBERTSON, GEORGE (*b.* London, 1748 [?]; *d.* Newington Butts, 1788). Son of a wine merchant. Stud. at Shipley's Sch. Travelled in Italy and Jamaica. Vice-Pres. of Incorp. S.A. Ptd. landscs. Exhib. at R.A. (1772) and Incorp. S.A.

ROBERTSON, WILLIAM (*d.* 1856). Memb. of N.W.C.S. Ptd. sea pieces. Exhib. at S.B.A., and N.W.C.S., 1829–35.

ROBINS, THOMAS SEWELL (*b.* 1814; *d.* 1880). Memb. of N.W.C.S. Ptd. landscs. and marine subjects. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1829–79.

ROBSON, GEORGE FENNEL (*b.* Durham, 1788; *d.* London, 1833; *bd.* Durham). Son of a wine merchant. Pupil of Harle at Durham. Memb. of Associated Artists in Water Cols. Memb. and Pres. of O.W.C.S. Ptd. landscs. Exhib. at R.A., O.W.C.S., etc., 1807–33.

ROCHARD, FRANÇOIS THÉODORE (*b.* in France, 1798; *d.* London, 1858). Stud. at Paris. Ptd. miniatures. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1820–57.

ROGERS, GEORGE. Ptd. landscs. Exhib. at Incorp. S.A. and R.A., 1761–93.

ROOKER, MICHAEL "ANGELO" (*b.* London, 1743; *d.* 1801). Son and pupil of Edward Rooker, the engraver. Pupil of P. Sandby; stud. at St. Martin's Lane Acad. and R.A. Schs. (1769); A.R.A., 1770. Ptd. theatrical scenery, views of towns, etc. Executed engravings. Exhib. at Incorp. S.A. and R.A., 1767–1800.

ROSE, MRS. SUSAN PENELOPE (*née* Gibson) (*d.* 1700, aged 48; *bd.* Covent Garden Church). Daughter of Gibson the Dwarf. Ptd. miniatures.

ROSENBERG, MISS FANNY. *See* Harris, Mrs.

ROSENBERG, GEORGE F. (*b.* Bath [?], 1825; *d.* Bath, 1869). Assoc. of O.W.C.S. Ptd. landscs. Exhib. at O.W.C.S., 1846–69.

ROSS, MISS CHRISTINA P., R.S.W. (*d.* 1906). Ptd. figure subjects.

ROSS, ROBERT THORBURN, R.S.A. (*b.* Edinburgh, 1816; *d.* 1876). Pupil of Simson and Sir W. Allan. A.R.S.A., 1852; R.S.A., 1869. Ptd. portraits and genre. Exhib. at R.A. and S.B.A., 1871–9.

ROSS, SIR WILLIAM CHARLES, R.A. (*b.* London, 1794; *d.* 1860; *bd.* Highgate). Son of H. and Maria Ross, ptrs. Stud. of R.A., 1808. Assistant to Andrew Robertson, 1814. A.R.A., 1838; R.A., 1843. Knighted, 1842. Ptd. miniatures and other portraits. Exhib. at R.A. and B.I., 1809–59.

ROSSETTI, GABRIEL CHARLES DANTE ("Dante Gabriel Rossetti") (*b.* London, 1828; *d.* and *bd.* Birchington, Kent, 1882). Son of a prof. of Italian at King's Coll. Pupil of J.S. Cotman; stud. of R.A., 1846; worked also with Ford Madox Brown. Helped to found the Pre-Raphaelite sch. Ptd. portraits, romantic and poetical subjects, etc., in oils and water-cols.

ROSSITER, MISS MARY. *See* Harrison, Mrs. George Henry.

ROWBOTHAM, THOMAS LEESON, SEN. (*b.* 1783; *d.* 1853). Worked at Bath and Bristol, and was for a time drawing master at the Naval Sch. at New Cross. Ptd. landscs.

ROWBOTHAM, THOMAS LEESON, JUN. (*b.* Dublin, 1823; *d.* Kensington, 1875). Son and pupil of T. L. Rowbotham, Sen. Memb. of N.W.C.S. Drawing master at the Naval Sch. at New Cross. Ptd. Continental and other landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1840–75.

ROWLANDSON, THOMAS (*b.* London, 1756; *d.* London, 1827). Stud. of R.A. Drew caricatures, landscs., and genre subjects. Exhib. at Incorp. S.A. and R.A., 1775–87.

RUSKIN, JOHN, H.R.W.S. (*b.* London, 1819; *d.* Brantwood, Coniston, 1900; *bd.* Coniston). Son of a wine merchant. Famous art critic. Ptd. architectural subjects, etc. Slade Prof. of Art at Oxford, 1869–84. Exhib. at O.W.C.S., etc., 1873–84.

RUSSELL, JOHN, R.A. (*b.* Guildford, 1745; *d.* Hull, 1806). Son of a bookseller. Stud. under F. Cotes, R.A., and at St. Martin's Lane Acad. Ptd. miniatures and crayon portraits. A.R.A., 1772; R.A., 1788. Exhib. 1768–1806, chiefly at R.A.

SAMUEL, GEORGE (*d.* circ. 1824). Ptd. landscs. in oils and water-cols. Exhib. at R.A. and B.I., 1785–1823.

SANDBY, PAUL, R.A. (*b.* Nottingham, 1725; *d.* London, 1809). Drawing master at the Milit. Acad., Woolwich. Ptd. landscs. in oils and water-cols. Etcher and aquatint engraver. Memb. of Incorp. S.A.; Foundation Memb. of R.A. Exhib. at Incorp. S.A., Free S.A., R.A., and B.I., 1760–1809.

SANDBY, THOMAS, R.A. (*b.* Nottingham, 1721; *d.* 1798). Brother of P. Sandby, R.A. Deputy Ranger of Windsor Great Park; planned Virginia Water. Foundation Memb. of R.A. Ptd. landscs. and architectural subjects. Exhib. at Incorp. S.A. and R.A., 1767–82.

SANDERS, GEORGE L. (*b.* Kinghorn, 1774; *d.* London, 1846). Pupil of Smeaton, a coach ptr., at Edinburgh. Came to London, 1807. Ptd. miniatures and oil portraits.

SANDERS, JOHN (*d.* nr. Bristol, 1825). Stud. of R.A., 1769. Ptd. portraits, etc. Exhib. at Incorp. S.A., Free S.A., and R.A., 1771–1824.

SASSE, RICHARD (*b.* 1774; *d.* Paris, 1849). Ptd. landscs., often with figures and cattle. Teacher of drawing to Princess Charlotte, 1811. Settled in Paris, 1825. Exhib. at R.A. and B.I., 1791–1813.

SCHARF, GEORGE (*b.* Mainburg, nr. Munich, 1788; *d.* Westminster, 1860). Came to England, 1816. One of the early lithographers. Made topographical drawings, etc. Memb. of N.W.C.S. Father of Sir George Scharf, K.C.B. Exhib. at R.A., S.B.A., and N.W.C.S., 1817–50.

SCHETKY, JOHN ALEXANDER (*d.* Sierra Leone, 1824). Brother of J. C. Schetky. Officer in the 3rd Dragoon Guards Memb. of Associated Artists in Water Cols. Ptd. landscs.

SCHETKY, JOHN CHRISTIAN (*b.* Edinburgh, 1778; *d.* London, 1874). Pupil of Nasmyth. Memb. of Associated Artists in Water Cols. Successively Prof. of Drawing at Royal Milit. Coll., Great Marlow, Royal Naval Coll., Portsmouth, and East India Coll., Addiscombe. Marine ptr. to George IV., William IV., and Queen Victoria. Travelled abroad. Ptd. marine subjects in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1808–72.

SCHNEBBELIE, JACOB C. (*b.* London, 1760; *d.* London, 1792). Son of a Swiss confectioner, whose trade he followed for a time. Learnt drawing from P. Sandby. Draughtsman to Soc. of Antiquaries. Made topographical drawings; also etched. Exhib. at R.A., 1786–91.

SCHNEBBELIE, ROBERT BLEMME (*d.* 1849 [?]). Son of J. C. Schnebbelie. Ptd. views of old buildings, etc. Exhib. at R.A., 1803–21.

SCOTT, MISS M. (MRS. BROOKBANK). Daughter of Wm. Scott. Lived at Brighton. Lady Memb. of O.W.C.S. Ptd. fruit flowers. Exhib. at S.B.A. and O.W.C.S., 1823–33.

SCOTT, SAMUEL (*b.* London; *d.* Bath, 1772). Friend of Hogarth. Ptd. topographical and marine views in oils and water-cols. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–71.

SCOTT, WILLIAM. Assoc. of O.W.C.S. Lived at Brighton. Ptd. landscs. and rustic architecture. Exhib. at R.A., O.W.C.S., etc., 1810–55.

SCOTT, WILLIAM BELL, H.R.S.A. (*b.* Edinburgh, 1811; *d.* Penkill Castle, 1890). Pupil of his father, Robert Scott, an engraver, and of his brother, David Scott, R.S.A.; stud. at the Trustees' Acad. Exhib. at R.S.A., 1833. Came to London, 1837. Master at the Govt. Sch. of Design. H.R.S.A., 1887. Wrote poetry, etc. Ptd. historical and genre subjects. Exhib. at R.A., B.I., S.B.A., etc., 1840–73.

SCOULER, JAMES (*b.* 1741 [?]; *d.* between 1810 and 1820). Miniature ptr. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–87.

SEDGWICK, MRS. JOHN. *See* Oliver, Mrs. William, R.I.

SERRES, DOMINIC, R.A. (*b.* Auch, Gascony, 1722; *d.* 1793). Became a sailor. Brought as a prisoner about 1758 to England, where he settled. Memb. of Incorp. S.A., 1765. Foundation Memb. of R.A., 1768; Librarian to R.A., 1792. Ptd. sea pieces. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–93.

SERRES, DOMINIC M. Younger son of D. Serres, R.A., and brother of J. T. Serres. Taught drawing and ptd. landscs. Exhib. at R.A., 1778–1804.

SERRES, JOHN THOMAS (*b.* London, 1759; *d.* London, 1825; *bd.* Marylebone). Son of D. Serres, R.A. Taught drawing at Chelsea Naval Sch.; was draughtsman to the Admiralty. Married Miss Wilmot, the *soi-disant* Princess of Cumberland, who ruined him. Ptd. marine subjects. Exhib. at R.A., B.I., and S.B.A., 1780–1825.

SETCHEL, MISS SARAH, R.I. (*b.* 1813 [?]; *d.* Sudbury, nr. Harrow, 1894). Ptd. landscs., portraits, and genre subjects. Exhib. at R.A., S.B.A., and N.W.C.S., 1831–67.

SEVERN, JOSEPH (*b.* 1793; *d.* Rome, 1879). Travelling stud. of R.A. Friend of Keats. Consul at Rome. Ptd. portraits, and genre and historical subjects. Exhib. at R.A., B.I., etc., 1817–68.

SEVERN, MISS MARY. *See* Newton, Mrs. Charles J.

SEYFFARTH, MRS. WOLDEMAR. *See* Sharpe, Miss Louisa.

SHALDERS, GEORGE (*b.* 1826 [?]; *d.* Portsmouth, 1873). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1848–73.

SHARPE, MISS ELIZA (*b.* 1796 [?]; *d.* Burnham Beeches, 1874). Sister of Miss L. Sharpe. Lady Memb. of O.W.C.S. Ptd. portraits. Exhib. at R.A. and O.W.C.S., 1817–69.

SHARPE, MISS LOUISA (MRS. WOLDEMAR SEYFFARTH) (*d.* Dresden, 1843). Sister of the preceding. Lady Memb. of O.W.C.S. Ptd. portraits, anecdotes, etc. Exhib. at R.A. and O.W.C.S., 1817–42.

SHAW, HENRY, F.S.A. (*b.* London, 1800; *d.* London, 1873). Ptd. architectural subjects, etc. Published works on ornament. Fellow of Soc. of Antiquaries. Exhib. at R.A., 1821–48.

SHELLEY, SAMUEL (*b.* Whitechapel, 1750 [?]; *d.* London, 1808 [?]). Mainly self-taught in art. Ptd. miniatures, and copied works of Reynolds in miniature. Foundation Memb. and Treas. of O.W.C.S. Exhib. at Incorp. S.A., R.A., B.I., and O.W.C.S., 1773–1808.

SHEPHEARD, GEORGE (*b.* 1770 [?]; *d.* 1842). Stud. of R.A. Ptd. landscs. and figure subjects; was also an engraver. Exhib. at R.A. (1811–42), etc.

SHEPHEARD, GEORGE WALLWYN (*b.* 1804; *d.* 1852). Eldest son of G. Shepheard. Travelled much on the Continent. Ptd. landscs. Exhib. at R.A., 1836–51.

SHEPHERD, GEORGE. Topographical draughtsman. Exhib. at R.A., B.I., etc., 1800–42.

SHEPHERD, GEORGE SIDNEY (*d.* 1858 [?]). Son of George Shepherd. Ptd. topographical and rustic subjects, and still life. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1831–58.

SHEPHERD, THOMAS HOSMER. Perhaps a brother of G. S. Shepherd. Made many drawings of buildings in London and elsewhere. Exhib. 1831–2.

SHERIFF, C. A Scotch miniature ptr. Came to London, 1773; worked at Bath, 1796–1800; went in 1800 to India; said to have died there shortly after. Exhib. at R.A., S.B.A., etc., 1770–1831.

SHERLOCK, WILLIAM P. (*b.* 1780 [?]). Son of Wm. Sherlock, miniature ptr. Ptd. landscs. Imitated style of R. Wilson. Published some etchings. Exhib. at R.A., 1801–10.

SHERRIN, JOHN, R.I. (*b.* 1819; *d.* 1896). Ptd. fruit and flowers. Exhib. at R.A., R.B.A., R.I., etc., 1859–96.

SHUTE, JOHN (*b.* Cullompton, Devon; *d.* 1563 [?]). Miniature ptr. and architect.

SILLETT, JAMES (*b.* Norwich, 1764; *d.* 1840). Stud. of R.A., 1781–90. Pres. of Norwich Soc., 1815. Ptd. landscs. and still life, in oils and water-cols., and miniatures. Exhib. at R.A., etc., 1796–1837.

SIMONAU, GUSTAVE ADOLPHE (*b.* Bruges, 1810; *d.* Brussels, 1870). Assoc. of N.W.C.S. Worked in London for a time. Exhib. at N.W.C.S., 1859–70.

SIMPSON, WILLIAM, R.I., F.R.G.S. (*b.* Glasgow, 1823; *d.* Willesden, 1899). Apprenticed to lithographers. Became a war artist. Ptd. landscs., etc. Travelled extensively. Wrote many works. Exhib. at N.W.C.S., etc., from 1874.

SIMS, G. (*d.* 1840). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1829–40.

SIMSON, WILLIAM, R.S.A. (*b.* Dundee, 1800; *d.* London, 1847). Stud. at Trustees' Acad., Edinburgh. Ptd. coast views, hunting scenes, portraits, etc. Spent some years in Italy. Memb. of Scottish Acad., 1830. Exhib. at R.A., B.I., and S.B.A., 1826–68.

SINGLETON, HENRY (*b.* London, 1766; *d.* Kensington, 1839). Pupil of an uncle, a miniature ptr.; stud. of R.A. Ptd. portraits and drew book illns. Exhib. at R.A., B.I., etc., 1780–1839.

SKILL, FREDERICK JOHN (*b.* 1824 [?]; *d.* 1881). Memb. of The Inst. Ptd. landscs. Spent some years at Venice. Exhib. at R.A., S.B.A., The Inst., etc., 1858–81.

SKIRVING, ARCHIBALD (*b.* Garleton, nr. Haddington, 1749; *d.* Inveresk, 1819). Son of a farmer. Self-taught in art. Studied in Italy. Ptd. miniatures and crayon portraits.

SLEAP, JOSEPH AXE (*b.* London, 1808; *d.* 1859). Ptd. river and lake subjects, etc. Exhib. 1858–9.

SLOCOMBE, CHARLES PHILIP (*b.* 1832; *d.* 1895). Ptd. landscs., and executed etchings. Exhib. at R.A., B.I., S.B.A., etc., 1850–82.

SMART, JOHN (*b.* Norfolk, 1741; *d.* London, 1811). Stud. St. Martin's Lane Acad. Memb. and Vice-Pres. of Incorp. S.A. Ptd. miniatures and crayon portraits. Spent a few years in India. Exhib. at Incorp. S.A. and R.A., 1762–1811.

SMART, JOHN, R.S.A., R.B.A., R.S.W. (*b.* Leith, 1838; *d.* 1899). Apprenticed to his father, an engraver and lithographer; pupil of H. McCulloch. A.R.S.A., 1871; R.S.A., 1877. Ptd. landscs. and genre. Exhib. at R.S.A., R.A., S.B.A., N.W.C.S., etc., from 1860.

SMITH, MISS EMMA (*b.* 1787 [?]). Daughter of J. R. Smith, engraver. Memb. of Associated Artists in Water Cols. Ptd. miniatures and subject pictures. Exhib. at R.A., etc., 1799–1808.

SMITH, FREDERICK COKE (*d.* 1839). Travelled in Turkey and Canada; ptd. scenes in those countries and elsewhere.

SMITH, JOHN (*b.* Irthington, 1749; *d.* Marylebone, 1831; *bd.* St. George's Chapel, Uxbridge Road). Known as "Warwick Smith" and "Italian Smith." Memb. and Pres. of O.W.C.S. Ptd. Italian and other landscs. Exhib. at O.W.C.S., etc., 1807–23.

SMITH, JOHN THOMAS ("ANTIQUITY SMITH") (*b.* 1766; *d.* London, 1833). Stud. of R.A.; pupil of K. Sherwin, the engraver. Taught drawing. Keeper of Prints at Brit. Mus. from 1816. Ptd. topographical subjects and portraits; also etched and engraved. Exhib. at R.A., 1787–8.

SMITH, JOSEPH CLARENDON (*b.* London, 1778; *d.* 1810). Son of a builder. Went to sea at an early age, but was afterwards placed with an engraver. Memb. of Associated Artists in Water Cols. Ptd. topographical subjects. Exhib. at R.A., etc., 1806–12.

SMITH, WILLIAM COLLINGWOOD, R.W.S. (*b.* Greenwich, 1815; *d.* Brixton Hill, 1887). Received instruction from J. D. Harding. Memb. and Librarian of O.W.C.S. Ptd. marine, landsc., and architectural views. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1836–87.

SNELLING, MATTHEW. Ptd. miniatures. Worked about 1647–78.

SOLOMON, SIMEON (*b.* 1842 [?]; *d.* London, 1905). Ptd. scenes from Dante, the Bible, etc., and genre subjects. Exhib. at R.A., etc., 1858–72.

SOUNES, WILLIAM HENRY (*b.* London, 1830; *d.* Sheffield, 1873). Stud. at Govt. Sch. of Design, Somerset House. Master at Birmingham Sch. of Art; Headmaster of Sheffield Sch. of Art. Ptd. interiors. Exhib. at R.A., 1846.

SPEARE, R. Ptd. landscs. Exhib. at R.A., 1799–1812.

SPENCER, GERVASE (or JARVIS) (*d.* 1763). Was at one time a gentleman's servant, but became a fashionable miniature ptr. on ivory and in enamel. Exhib. at Incorp. S.A.

SPICER, HENRY (*b.* Reepham, Norfolk, 1743 [?]; *d.* London, 1804). Ptd. miniatures on ivory and in enamel. Ptr. in enamel to Prince of Wales. Exhib. at Incorp. S.A. and R.A., 1765–1804.

SPRY, WILLIAM. Ptd. flowers and still life, in oils and water-cols. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1832–47.

STANFIELD, GEORGE CLARKSON (*b.* London, 1828; *d.* Hampstead, 1878). Son of W. Clarkson Stanfield. Ptd. seascapes, views of towns, etc. Exhib. at R.A., B.I., etc., 1844–76.

STANFIELD, WILLIAM CLARKSON, R.A. (*b.* Sunderland, 1793; *d.* Hampstead, 1867; *bd.* Kensal Green). Son of an Irish writer. Was for a time a sailor. Became a scene ptr. Memb. of S.B.A., 1824; A.R.A., 1832; R.A., 1835. Ptd. landscs. and figures in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1820–67.

STANLEY, CALEB ROBERT (*b.* 1795 [?]; *d.* London, 1868). Stud. in Italy. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., N.W.C.S., etc., 1812–67.

STANTON, G. CLARK, R.S.A. (*b.* Birmingham, 1832; *d.* 1894). Stud. at Birmingham Sch. of Art, and in Italy. Went to Edinburgh, 1855. A.R.S.A., 1862; R.S.A., 1885. Ptd. portraits, book illns., and designs.

STARK, ARTHUR JAMES (*b.* Chelsea, 1831; *d.* 1902). Son and pupil of J. Stark; influenced by E. Bristowe, a Windsor ptr. Ptd. landscs. and animals. Exhib. at R.A., B.I., S.B.A., etc., 1848–87.

STARK, JAMES (*b.* Norwich, 1794; *d.* London, 1859; *bd.* Norwich). Son of a dyer. Pupil of Crome. Memb. of Norwich Soc., 1812. Stud. of R.A., 1817. Ptd. landscs., chiefly in oils. Exhib. at R.A., B.I., and S.B.A., 1812–59.

STEELE, MISS JANE. Memb. of Associated Artists in Water Cols. Ptd. views of towns. Exhib. at R.A., etc., 1810–12.

STEELE, JEREMIAH. Came to London from Nottingham. Ptd. miniatures. Exhib. at R.A. and B.I., 1801–26.

STEERS, MISS FANNY (*d.* 1861). Memb. of N.W.C.S. Ptd. landscs. Exhib. at N.W.C.S., 1846–60.

STEPHANOFF, FRANCIS PHILIP (*b.* Brompton Row, 1788 [?]; *d.* West Hanham, Gloucestershire, 1860). Son of a Russian ptr. Stud. of R.A., 1801. Memb. of Associated Artists in Water Cols. Ptd. portraits, interiors with figures, historical subjects, etc. Exhib. at R.A., B.I., O.W.C.S., etc., 1807–45.

STEPHANOFF, JAMES (*b.* Brompton Row, 1787 [?]; *d.* Bristol, 1874). Brother of F. P. Stephanoff. Stud. of R.A. Ptd. subjects from the Bible, legends, and the poets; also portraits, etc. Memb. of Associated Artists in Water Cols. and of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1810–59.

STEVENS, FRANCIS (*b.* 1781; *d.* Exeter, 1823). Called "Stevens of Exeter." Pupil of P. S. Munn (?). Memb. of O.W.C.S. and, in 1810, of Norwich Soc. Ptd. landscs. Exhib. at R.A., B.I., and O.W.C.S., 1804–23.

STEWART, ANTHONY (*b.* Crieff, Perths., 1773; *d.* London, 1846; *bd.* Norwood). Pupil of A. Nasmyth. Ptd. landscs. and miniatures, especially of children. Exhib. at R.A., 1807–20.

STOCKS, ARTHUR, R.I. (*b.* London, 1846; *d.* 1889). Son and pupil of Lumb Stocks, engraver; stud. of R.A. Ptd. genre. Exhib. at R.A., R.I., etc., 1860-90.

STONE, FRANK, A.R.A. (*b.* Manchester, 1800; *d.* 1859; *bd.* Highgate). Son of a cotton spinner. Came to London, 1831. Memb. of O.W.C.S.; A.R.A., 1851. Drew book illns., and ptd. genre subjects. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1833–60.

STOTHARD, THOMAS, R.A. (*b.* London, 1755; *d.* London, 1834; *bd.* Bunhill Fields). Stud. of R.A., 1777. Drew book illns. and ornamental designs; ptd. scenes from well-known poems and novels. A.R.A., 1791; R.A., 1794; Librarian of R.A., 1812. Exhib. at R.A., B.I., and S.B.A., 1778–1834.

STRANGE, SIR ROBERT (*b.* Pomona, Orkney, 1721; *d.* London, 1792; *bd.* St. Paul's, Covent Garden). Said to have fought at Culloden. Stud. at Paris and in Italy. Engraver and miniaturist. Memb. of Incorp. S.A., 1766. Knighted, 1787. Exhib. at Incorp. S.A., 1760–75.

STREETES, GWILLIM. Ptd. miniatures. Was ptr. to Edward VI. in 1551.

STUART, JAMES ("ATHENIAN STUART") (*b.* London, 1713; *d.* London, 1788). Went to Rome on foot. Made drawings at Athens for the Dilettanti Soc. Also worked as an architect. Exhib. at Free S.A., 1765–83.

STUART, THE HON. MISS LOUISA. *See* Waterford Marchioness of.

STUMP, JOHN (*d.* 1863). Stud. of R.A. Ptd. miniatures, landscs., and oil portraits. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1802–49.

SULLIVAN, LUKE (*b.* Ireland, 1705 [?]; *d.* 1771). Stud. in London under Thomas Major. Engraver and miniature ptr. Memb. and Director of Incorp. S.A.; exhib. there, 1764–70.

SUTCLIFFE, THOMAS (*b.* Yorkshire; *d.* Headingley, 1871). Ptd. landscs. Assoc. of N.W.C.S. Exhib. at R.A., and N.W.C.S., 1856–71.

SWAINE, FRANCIS (*d.* Chelsea, 1782). Memb. of Free S.A., 1763. Ptd. marine subjects, moonlight scenes, etc., in oils and water-cols. Exhib. at Incorp. S.A. and Free S.A. 1862–73.

SYER, JOHN, R.I. (*b.* Atherstone, 1815; *d.* Exeter, 1885). Stud. under Fisher, a Bristol artist. Ptd. landscs. in water-cols. and oils. Memb. of S.B.A. (1856–75) and The Inst. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1832–85.

SYKES, GODFREY (*b.* Malton, 1825; *d.* Brompton, 1866). Apprenticed to an engraver. Stud. at Govt. Sch. of Design, Sheffield. Ptd. interiors, etc. Assisted in the decoration of the South Kensington (now Victoria and Albert) Museum. Exhib. at R.A., 1862–4.

SYME, PATRICK, R.S.A. (*b.* Edinburgh, 1774; *d.* Dollar, N.B., 1845). Taught drawing at Edinburgh. Foundation Memb. of Scottish Acad., 1826. Ptd. flowers and fruit. Exhib. at R.A., 1817.

TAVERNER (or TAVENER), WILLIAM (*b.* 1703; *d.* 1772). Son of a procurator-general of the Court of Arches at Canterbury. Ptd. landscs., especially woody scenes. Wrote plays.

TAYLER, FREDERICK, R.W.S. (*b.* Boreham Wood, nr. Elstree, 1802; *d.* W. Hampstead, 1889). Educ. at Eton and Harrow. Stud. at Sass's Acad., R.A. Schs., under Vernet in Paris, and at Rome. Pres. of O.W.C.S. Ptd. sporting and country scenes, and illns. of past times. Exhib. at R.A., B.I., O.W.C.S., etc., 1830–89.

TAYLER. J. M. Memb. of N.W.C.S.

TAYLOR, ALFRED HENRY (*d.* 1868). Memb. of N.W.C.S. Ptd. portraits, etc. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1832–67.

TAYLOR, GEORGE LEDWELL (*b.* 1788; *d.* Broadstairs, 1873). Became an architect. Ptd. views of ruins, etc. Exhib. at R.A., 1820–2.

TAYLOR, WILLIAM B. SARSFIELD (*b.* 1781; *d.* 1850). Son of a map engraver at Dublin. Memb. of N.W.C.S. Ptd. landscs., battle pieces, and marine views. Wrote on various subjects. Exhib. at R.A., B.I., etc., 1829–47.

TEERLINCK, LAVINA. Ptd. miniatures for Henry VIII. and Queen Elizabeth.

TELBIN, WILLIAM (*b.* 1813; *d.* 1873). Memb. of N.W.C.S. Ptd. landscs. and theatrical scenery. Exhib. at B.I., S.B.A., N.W.C.S., etc., 1839–74.

TEMPLETOWN, LADY (*d.* 1823 or 1824). Daughter of Sir W. S. Boughton, Bart. Ptd. landscs. Designed for Wedgwood. Lived for some time at Rome.

THACKERAY, WILLIAM MAKEPEACE (*b.* Calcutta, 1811; *d.* London, 1863; *bd.* Kensal Green). Educ. at Charterhouse and Cambridge. Best known for his novels. Amateur water-col. ptr.; drew book illns., etc.

THEOBALD, HENRY (*d.* 1849). Assoc. of N.W.C.S. Ptd. genre subjects. Exhib. at N.W.C.S.

THIRTLE, JOHN (*b.* Norwich, 1777; *d.* Norwich, 1839; *bd.* Thorpe Hamlet). Son of a shoemaker. First practised as a miniature ptr.; afterwards ptd. landscs. and views of towns. Memb. of the Norwich Soc., where he exhib.; exhib. also at R.A., 1808.

THOMAS, GEORGE HOUSMAN (*b.* London, 1824; *d.* Boulogne, 1868). Apprenticed to a wood engraver; stud. under G. W. Bonner, and at Paris. Worked for a New York newspaper, and for the *Illustrated London News*. Ptd. pictures of ceremonies, etc. Exhib. at R.A. and B.I., 1851–68.

THOMAS, WILLIAM CAVE (*b.* London, 1820). Stud. at R.A. Schs. and at Munich. Ptd. figures. Exhib. at R.A., etc., till 1884.

THOMAS, WILLIAM LUSON, R.I. (*b.* 1830; *d.* 1900). Wood engraver and landsc. ptr. Worked in Paris, New York, Rome, and London. Memb. of Inst. of Oil Ptrs. Founded the *Graphic* and *Daily Graphic*. Exhib. at S.B.A., The Inst., etc., from 1860.

THOMPSON, JAMES ROBERT. Drew for Britton's publications. Ptd. architectural views and scenes of elephant-hunting. Exhib. at R.A., etc., 1808–43.

THOMSON, REV. JOHN (*b.* Dailly, Ayr, 1778; *d.* Duddingston, 1840). Known as "Thomson of Duddingston." Son of a Presbyterian minister. Assisted in art by A. Nasmyth. Ptd. landscs. Exhib. in Scotland, and, 1813–31, at R.A., B.I., and S.B.A.

THOMSON, WILLIAM JOHN, R.S.A. (*b.* Savannah, 1771; *d.* Edinburgh, 1845). Memb. of Associated Artists in Water Cols. Memb. of Scottish Acad., 1830. Ptd. miniatures, etc. Exhib. at R.A., B.I., etc., 1796–1843.

THORBURN, ROBERT, A.R.A. (*b.* Dumfriesshire, 1818; *d.* Tunbridge Wells, 1885). Stud. at Trustees' Acad., Edinburgh, under Allan; also at R.A., 1836. A.R.A., 1848. Ptd. miniatures. Exhib. at R.A., 1837–84, and at Edinburgh, 1846–55.

THORNHILL, SIR JAMES (*b.* Melcombe Regis, 1675; *d.* nr. Weymouth, 1734). Pupil of Highmore, a portrait ptr. Ptd. allegorical subjects, chiefly in oils. Ptd. the great hall at Greenwich Hospital.

THROSBY, JOHN (*b.* 1740 [?]; *d.* 1803). Parish clerk of St. Martin's, Leicester. Wrote and illus. works on antiquarian subjects; ptd. landscs.

THURSTON, JOHN (*b.* Scarborough, 1774; *d.* Holloway, 1822). Engraver; drew book illns., etc., chiefly in pencil and Indian ink. Exhib. at R.A. and O.W.C.S., 1794–1829.

TIDEY, ALFRED (*d.* Acton, 1892, aged 83). Ptd. miniatures. Was abroad, 1857–67. Exhib. at R.A., S.B.A., etc., 1831–77.

TIDEY, HENRY F. (*b.* Worthing, 1813; *d.* London, 1872). Memb. of N.W.C.S. Ptd. miniatures, genre, Scriptural, and poetical subjects, etc. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1839–72.

TILLEMANS, PIETER (*b.* Antwerp, 1684; *d.* Norton, Suffolk, 1734). Son of a diamond cutter. Came to England, 1708. Ptd. copies from old masters, landscs., hunts, animals, etc.

TOPHAM, FRANCIS WILLIAM (*b.* Leeds, 1808; *d.* Cordova, 1877). Apprenticed to an engraver. Came to London about 1830. Ptd. landscs. and scenes of peasant life in Ireland, Spain, etc. Memb. of N.W.C.S. and O.W.C.S. Exhib. at R.A., B.I., N.W.C.S., O.W.C.S., etc., 1832–77.

TOUSSAINT, AUGUSTUS (*d.* Lymington, Hants, between 1790 and 1800). Son of a jeweller. Apprenticed to Jas. Nixon, A.R.A. Ptd. miniatures on ivory and in enamel. Exhib. at R.A., 1775–88.

TOWNE, CHARLES (*d.* 1850 [?]). Memb. of Liverpool Acad., 1810; Vice-Pres., 1812–13. Ptd. landscs. and animals. Exhib. at R.A., B.I., etc., 1799–1823.

TOWNE, FRANCIS (*b.* 1740; *d.* London, 1816). Pupil of William Pars. Lived much abroad. Ptd. landscs. Exhib. at Incorp. S.A., Free S.A., R.A., and B.I., 1762–1815.

TRESHAM, HENRY, R.A. (*b.* Dublin, 1756 [?]; *d.* London, 1814). Came to London, 1775. Spent 14 years abroad. A.R.A. 1791; R.A., 1799; Prof. of Ptg., 1807–9. Ptd. portraits, landscs., genre and mythological subjects. Drew book illns. Wrote several works. Exhib. at R.A., 1789–1806.

TURNBULL, MRS. *See* Bartholomew, Mrs. Valentine.

TURNER, JOSEPH MALLORD WILLIAM (*b.* London, 1775; *d.* Chelsea, 1851; *bd.* St. Paul's Cathedral). Son of a hairdresser. Pupil of Thomas Malton, Jun., and Thomas Hardwick. Befriended by Dr. Monro. Stud. of R.A., 1789 or 1790. Ptd. landscs., views of towns, etc., in oils and water-cols. A.R.A., 1799; R.A., 1802; Prof. of Perspective, 1807–37. Famous for effects of light and colour. Exhib. at R.A., B.I., and S.B.A., 1790–1850.

TURNER, WILLIAM (*b.* Blackbourton, Oxon., 1789; *d.* 1862). Known as "Turner of Oxford." Pupil of John Varley. Taught drawing at Oxford. Ptd. landscs. Memb. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1807–62.

UNDERWOOD, THOMAS RICHARD (*d.* Auteuil, 1836). Studied at Dr. Monro's. Friend of Girtin and Francia. Made topographical drawings. Exhib. at R.A., 1789–1801.

UPHAM, JOHN WILLIAM (*b.* Offwell, nr. Honiton, 1772; *d.* 1828; *bd.* Wyke Regis). Ptd. landscs., and executed etchings. Exhib. at R.A., etc., 1801–12.

UWINS, THOMAS, R.A. (*b.* Pentonville, 1782; *d.* and *bd.* Staines, 1857). Trained as an engraver. Stud. of R.A. Designed book illns. Memb. and Sec. of O.W.C.S. Spent some years in Italy. A.R.A., 1833; R.A., 1838; Librarian of R.A., 1844–55. Keeper of Nat. Gall., 1847. Ptd. subjects from novels and poems; also Italian scenes, etc. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1809–57.

VACHER, CHARLES (*b.* Westminster, 1818; *d.* South Kensington, 1883). Stud. in Italy. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., N.W.C.S., etc., 1838–81.

VARLEY, ALBERT FLEETWOOD (*d.* Brompton, 1876, aged 72). Eldest son of John Varley. Taught drawing. Ptd. landscs.

VARLEY, CORNELIUS (*b.* Hackney, 1781; *d.* Highbury, 1873). Brother of John Varley. Befriended by Dr. Monro. Foundation Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1803–69.

VARLEY, EDGAR JOHN (*d.* 1888). Grandson of John Varley. Painted landscs. Curator of Architectural Museum, Westminster. Exhib. at R.A., S.B.A., The Inst., etc., 1861–87.

VARLEY, JOHN (*b.* Hackney, 1778; *d.* Highbury, 1842). Apprenticed to a silversmith. Pupil of J. C. Barrow. Befriended by Dr. Monro. Ptd. landscs. Helped to found O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1798–1843.

VARLEY, WILLIAM FLEETWOOD (*b.* 1785 [?]; *d.* Ramsgate, 1856). Brother of John Varley. Taught drawing at Bath, Oxford, etc. Ptd. landscs. Exhib. at R.A., 1804–18.

VERELST, SIMON (*b.* Antwerp, 1637 or 1640; *d.* London, 1710). Ptd. flowers and portraits.

VERTUE, GEORGE (*b.* London, 1684; *d.* 1756; *bd.* Westminster Abbey). Antiquary and engraver. Drew antiquities, portraits, topographical views, etc., in water-cols.

VICKERS, ALFRED GOMERSAL (*b.* Lambeth, 1810; *d.* Pentonville, 1837). Son of Alfred Vickers, a landsc. ptr. Ptd. landscs. in oils and water-cols. Visited Russia. Exhib. at R.A., B.I., and S.B.A., 1827–37.

VILLIERS, JEAN FRANÇOIS MARIE HÜET (*b.* Paris, 1772; *d.* London, 1813). Son of J. B. M. Hüet. Settled in England about the beginning of the last century. Memb. of Associated Artists in Water Cols., 1807. Ptd. miniatures, animals, etc. Exhib. at Paris Salon, 1799–1812, and at R.A., B.I., etc., 1803–13.

VINCENT, GEORGE (*b.* Norwich, 1796; *d.* 1831 [?]). Son of a weaver. Pupil of Crome. Ptd. landscs. in oils and water-cols. Exhib. at Norwich from 1811, and at R.A., B.I., S.B.A., and O.W.C.S., 1814–31.

VIOLET, PIERRE (*d.* 1819, in his 71st year). Miniature ptr. to Louis XVI. and Marie Antoinette. Came to England and taught drawing. Exhib. at R.A., etc., 1790–1819.

VIVARES, FRANÇOIS (*b.* nr. Montpellier, 1709; *d.* London, 1780; *bd.* Paddington). Apprenticed to a tailor. Came to London about 1727, and stud. under J. B. Chatelain. Ptd. and engraved landscs. Memb. of Incorp. S.A. Exhib. at Incorp. S.A., 1766 and 1768.

WAGEMAN, THOMAS CHARLES (*b.* 1787 [?]; *d.* 1863). Memb. of N.W.C.S. Ptd. portraits in water-cols. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1816–57.

WALKER, FREDERICK, A.R.A. (*b.* Marylebone, 1840; *d.* St. Fillan's, Perths., 1875; *bd.* Cookham). Son of a designer of jewellery. Stud. at the Brit. Mus., Leigh's Sch., and R.A. Schs. Designed book illns. Ptd. sentimental subject pictures, landscs., etc. Memb. of O.W.C.S.; A.R.A., 1871. Exhib. at R.A. and O.W.C.S., 1863–75.

WALKER, JAMES WILLIAM (*b.* Norwich, 1831; *d.* Brockdish, Norfolk, 1898). Apprenticed to a decorative ptr. Stud. at Norwich Sch. of Design. Taught drawing in London, and at Bolton and Southport. Ptd. English and Continental landscs. Exhib. at R.A., The Inst., etc., from 1862.

WALKER, WILLIAM (*b.* Hackney, 1780; *d.* Sawbridgeworth, 1863). Pupil of R. Smirke, R.A. Memb. of Associated Artists in Water Cols., 1807, and of O.W.C.S. Travelled in the East. Ptd. topographical subjects. Exhib. at R.A. and O.W.C.S., 1813–49.

WALKER, MRS. WILLIAM (*née* Reynolds, Miss Elizabeth) (*b.* London, 1800; *d.* London, 1876). Daughter of S. W. Reynolds, engraver. Married William Walker, engraver, 1829. Engraver and miniature ptr. Exhib. at R.A., 1818–50.

WALLIS, GEORGE (*b.* Wolverhampton, 1811; *d.* Wimbledon, 1891). Headmaster of Schs. of Art at Spitalfields, Manchester, and Birmingham. Keeper at South Kensington Museum. Ptd. landscs.

WALLIS, JOSHUA (*b.* 1789; *d.* Walworth, 1862). Ptd. landscs. and snow scenes. Exhib. at R.A., 1809–20.

WALMSLEY, THOMAS (*b.* Dublin, 1763; *d.* Bath, 1805). Son of a major. Ptd. theatrical scenery, and landscs. in body-colour. Exhib. at Incorp. S.A. and R.A., 1790–6.

WALTON, ELIJAH (*b.* Manchester, 1833; *d.* nr. Bromsgrove, 1880). Stud. at the Birmingham Sch. of Design, and at R.A. Schs. Travelled in Norway, the East, etc. Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1851–66.

WALTON, MISS MARY ANNE. *See* Fielding, Mrs. Theodore Henry.

WARD, EDWARD MATTHEW, R.A. (*b.* Pimlico, 1816; *d.* Windsor, 1879). Stud. at R.A., 1835; at Acad. of St. Luke at Rome, 1836; and later at Munich. A.R.A., 1846; R.A., 1855; Hon. Memb. of The Inst. Ptd. historical anecdotes. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1834–78.

WARD, JAMES, R.A. (*b.* London, 1769; *d.* Cheshunt, 1859). Pupil of J. R. Smith and his brother, William Ward. Ptd. chiefly animals, but also figures, etc. A.R.A., 1807; R.A., 1811. Exhib. at R.A., B.I., etc., 1790–1855.

WARING, JOHN BURLEY (*b.* Lyme Regis, 1823; *d.* Hastings, 1875). Son of a captain in the Navy. Pupil of S. Jackson. Apprenticed to an architect. Stud. of R.A. Spent 2 years in Italy. Practised as an architect. Ptd. flowers, landscs., etc. Exhib. at R.A., 1846–59.

WARREN, HENRY (*b.* London, 1794; *d.* London, 1879). Pupil of Nollekens. Stud. of R.A., 1818. Memb. and Pres. of N.W.C.S. Ptd. Eastern scenes and incidents, though he had never been to the East. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1823–72.

WATERFORD, LOUISA, MARCHIONESS OF (*d.* 1891). Second daughter of Charles, Lord Stuart de Rothesay; married 3rd Marquis of Waterford, 1842. Ptd. figures. Exhib. at Grosvenor Gall., etc., 1877–82.

WATSON, JOHN DAWSON, R.W.S. (*b.* Yorkshire, 1832; *d.* Conway, 1892). Stud. at Manchester Sch. of Design, 1847, and at R.A. Schs., 1851; pupil of A. D. Cooper. Memb. of S.B.A., 1882. Drew book illns. and genre subjects, and designed mosaics and frescoes. Exhib. at Manchester, R.A., B.I., R.B.A., and O.W.C.S., 1851–93.

WATTS, GEORGE FREDERICK, O.M., R.A. (*b.* London, 1817; *d.* 1904; *bd.* Compton). Stud. of R.A., 1835; won a prize at the Westminster Hall competition, 1843, and went to Florence for 4 years. Ptd. portraits, allegorical and mythological subjects, and landscs., chiefly in oils; was also a sculptor. A.R.A., 1867; R.A., 1868; H.R.A., 1896. Exhib. at R.A., B.I., R.B.A., Grosvenor Gall., etc., from 1837.

WATTS, WALTER HENRY. Memb. of Associated Artists in Water Cols. Ptd. miniatures; also worked in oils. Exhib. at R.A., B.I., O.W.C.S., etc., 1803–30.

WEBBER, JOHN, R.A. (*b.* London, 1752; *d.* London, 1793). Son of a Swiss sculptor named Weber. Stud. at Paris for 5 years; stud. of R.A., 1775. Accompanied Capt. Cook on his third voyage. Ptd. landscs. A.R.A., 1785; R.A., 1791. Exhib. at R.A., 1776–92.

WEBER, OTTO, R.H.A., A.R.W.S. (*b.* Berlin, 1832; *d.* London, 1888). Worked at Paris and Rome, and, from 1872, in London. Ptd. landscs., cattle, etc., in oils and water-cols. Exhib. at the Paris Salon, and, from 1874–88, at R.A., O.W.C.S., etc.

WEBSTER, MOSES (*b.* Derby, 1792; *d.* 1870). Ptd. flowers on porcelain; also painted flower pieces and landscs. Taught drawing at Derby and Nottingham. Exhib. at O.W.C.S., 1818.

WEEDON, AUGUSTUS WALFORD, R.I., R.B.A. (*b.* 1838; *d.* 1908). Ptd. landscs. Exhib. from 1859 at R.A., R.B.A., R.I., etc.

WEHNERT, EDWARD HENRY (*b.* London, 1813; *d.* Kentish Town, 1868). Son of a German tailor. Educ. in Germany. Memb. of N.W.C.S. Drew book illns., and ptd. historical genre subjects. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1833–69.

WEIGALL, CHARLES HARVEY (*d.* 1877). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1810–76.

WEIR, HARRISON WILLIAM (*b.* Lewes, 1824; *d.* Appledore, Kent, 1906; *bd.* Sevenoaks). A keen naturalist. Drew animals and birds for various periodicals and books. Memb. of N.W.C.S. Originated cat-shows at the Crystal Palace. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1843–80.

WELLS, WILLIAM FREDERICK (*b.* London, 1762; *d.* Mitcham, 1836). Pupil of J. J. Barralet. Travelled extensively. One of the founders, and Pres., of the O.W.C.S. Prof. of drawing at Addiscombe Milit. Coll. Friend of Turner. Ptd. landscs. in oils and water-cols. Exhib. at R.A. and O.W.C.S., 1795–1813.

WERNER, KARL FRIEDRICH HEINRICH (CARL WERNER) (*b.* Weimar, 1808; *d.* 1894). Stud. at Leipzig and Munich. Travelled in the East, etc. Ptd. views of towns, genre subjects, etc. Memb. of The Inst. and the Venetian Acad. Exhib. at R.A. and The Inst., 1860–78.

WEST, BENJAMIN, P.R.A. (*b.* Springfield, U.S.A., 1738; *d.* London, 1820; *bd.* St. Paul's Cathedral). Went to Italy, 1760; came to England, 1763. Memb. of Incorp. S.A., 1765. Foundation Memb. of R.A., 1768; P.R.A., 1792. Ptd. portraits, historical and religious subjects, landscs., etc. Exhib. at Incorp. S.A., R.A., and B.I., 1764–1819.

WEST, WILLIAM (*b.* Bristol, 1801; *d.* Chelsea, 1861). Known as "Waterfall West" and "Norway West." Ptd. landscs. Memb. of S.B.A., 1851. Exhib., chiefly at S.B.A., from 1824.

WESTALL, RICHARD, R.A. (*b.* 1765; *d.* 1836). Stud. of R.A., 1785. Ptd. historical subjects, landscs., etc.; designed book illns. A.R.A., 1792; R.A., 1794. Exhib. at R.A., B.I., and S.B.A., 1784–1836.

WESTALL, WILLIAM, A.R.A. (*b.* Hertford, 1781; *d.* 1850). Pupil of his brother, R. Westall; stud. of R.A. Visited Australia, China, India, etc. Memb. of Associated Artists in Water Cols., and of O.W.C.S.; A.R.A., 1812. Ptd. topographical subjects. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1801–49.

WHEATLEY, FRANCIS, R.A. (*b.* London, 1747; *d.* 1801). Son of a master tailor. Stud. at Shipley's Sch. and R.A. Schs. (1769). Practised for a time as a portrait ptr. at Dublin. Ptd. genre subjects, landscs., etc., in oils and water-cols. A.R.A., 1790; R.A., 1791. Exhib. at Incorp. S.A., R.A., etc., 1765–83.

WHEATLEY, MRS. FRANCIS. *See* Pope, Mrs. Alexander.

WHICHELO, C. JOHN M. (*d.* 1865). Ptd. landscs., marine subjects, views of harbours, etc. Assoc. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S.

WHISTLER, JAMES ABBOTT McNEILL (*b.* Lowell, Mass., 1834; *d.* London, 1903). Son of a military engineer. Stud. at West Point Milit. Acad. Became draughtsman to Coast Survey Dept., Washington. Came to Europe, 1855. Memb. of S.B.A., 1884; Pres., 1886; resigned, 1888. Ptd. portraits, views of towns, landscs., etc., in oils and water-cols.; executed pastels and etchings. Exhib. from 1859 at R.A., S.B.A., Grosvenor Gall., etc.

WHITAKER, GEORGE (*b.* 1834; *d.* 1874). Pupil of Charles Williams. Ptd. views of shipping, sea-coasts, and wild scenery. Exhib. at O.W.C.S., etc., 1859–73.

WHITTAKER, JAMES WILLIAM (*b.* Manchester; *d.* Bettws-y-Coed, 1876). Apprenticed to an engraver to calico printers. Ptd. landscs. in water-cols. Memb. of O.W.C.S. Exhib. at R.A. and O.W.C.S., 1862–76.

WHYMPER, JOSIAH WOOD, R.I. (*b.* Ipswich, 1813; *d.* Haslemere, 1903). Self-taught in art. Came to London, 1830. Made wood engravings after B. Foster and others. Ptd. landscs. Exhib. at R.A., S.B.A., N.W.C.S., etc., from 1844.

WILD, CHARLES (*b.* London, 1781; *d.* London, 1835). Articled to Thomas Malton, Jun. Ptd. architectural subjects, etc. Memb., Sec., and Treas. of O.W.C.S. Made engravings of Gothic architecture. Exhib. at R.A., O.W.C.S., etc., 1803–33.

WILKIE, SIR DAVID, R.A. (*b.* Cults, Fifeshire, 1785; *d.* at sea, nr. Gibraltar, 1841). Son of a Scotch minister. Stud. at the Trustees' Acad., Edinburgh, and at the R.A. Schs. (1805). Ptd. portraits and genre subjects. A.R.A., 1809; R.A., 1811. Knighted, 1836. Exhib. at R.A. and B.I., 1806–42.

WILLIAMS, ALFRED (*b.* 1832; *d.* Ste. Maxime-sur-Mer, 1905). Pupil of W. Bennett. Ptd. Alpine and other mountain scenery. Exhib. at R.A., etc., 1880–90. Memb. of Alpine Club from 1878.

WILLIAMS, HUGH WILLIAM (*b.* at sea, 1773; *d.* 1829). Known as "Grecian Williams." Memb. of Associated Artists in Water Cols. Worked at Edinburgh, etc. Travelled in Italy, Greece, etc. Ptd. landscs. Exhib., 1808–9.

WILLIAMS, PENRY (*b.* Merthyr Tydvil, 1800 [?]; *d.* Rome, 1885). Son of a house ptr. Stud. at R.A. Schs. Ptd. genre subjects. Assoc. of O.W.C.S. Settled at Rome, 1827. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1822–69.

WILLIS, HENRY BRITTAN, R.W.S. (*b.* Bristol, 1810; *d.* 1884). Son of an artist. Came to London, 1843. Ptd. landscs., often with cattle. Exhib. at R.A., B.I., O.W.C.S., etc., 1844–83.

WILSON, ANDREW (*b.* Edinburgh, 1780; *d.* Edinburgh, 1848). Pupil of A. Nasmyth. Stud. of R.A. Visited Italy. Memb. and Sec. of Associated Artists in Water Cols. Drawing master at Sandhurst Milit. Coll.; subsequently master of the Trustees' Acad., Edinburgh. Lived in Italy, 1826–47. Exhib. at B.I., etc., 1808–34, and at Edinburgh.

WIMPERIS, EDMUND M., V.P.R.I. (*b.* Chester, 1835; *d.* 1900). Apprenticed to M. Jackson, a London wood engraver. Drew for various periodicals. Ptd. landscs. Memb. of S.B.A. and Soc. of Oil Ptrs. Exhib. at R.A., R.B.A., R.I., etc., from 1859.

WINTOUR, JOHN CRAWFORD, A.R.S.A. (*b.* 1825; *d.* 1892). Ptd. landscs. A.R.S.A., 1859.

WITHERINGTON, WILLIAM FREDERICK, R.A. (*b.* London, 1785; *d.* London, 1865). Stud. at R.A. Schs. from 1805. Ptd. landscs. and genre subjects. A.R.A., 1830; R.A., 1840; H.R.A., 1863. Exhib. at R.A., B.I., etc., 1808–63.

WOLF, JOSEPH, R.I. (*b.* Mörz, nr. Koblenz, 1820; *d.* London, 1899). Drew and lithographed birds. Came to London, 1848. Illus. works on natural history. Exhib. at R.A., B.I., The Inst., etc., 1849–81.

WOOD, LEWIS JOHN, R.I. (*b.* 1813; *d.* 1901). Ptd. landscs. Exhib. from 1831 at R.A., B.I., S.B.A., R.I., etc.

WOOD, THOMAS (*b.* London, 1800; *d.* Conisborough, 1878). Second son of J. G. Wood, F.S.A., and father of Rev. J. G. Wood. Ptd. marine subjects and landscs. Memb. of N.W.C.S. Drawing master at Harrow, 1835–71. Exhib. at R.A. and N.W.C.S., 1828–53.

WOOD, WILLIAM (*b.* 1768; *d.* London, 1809). Memb. and President of Associated Artists in Water Cols., 1807. Ptd. miniatures. Exhib. at R.A., etc., 1788–1808.

WOODFORDE, SAMUEL, R.A. (*b.* Ansford, Somersetshire, 1763; *d.* Bologna, 1817). Son of a solicitor. Stud. of R.A., 1782. Spent several years in Italy. A.R.A., 1800; R.A., 1807. Ptd. portraits and genre. Exhib. at R.A. and B.I., 1784–1815. Returned to Italy, 1815.

WORLIDGE, THOMAS (*d.* and *bd.* Hammersmith, 1766). Engraver, etcher, and miniature ptr. Practised at Bath and in London. Exhib. at Incorp. S.A. and Free S.A., 1761–66.

WRIGHT, JOHN (*d.* 1819). Miniature ptr. Worked in London. Committed suicide. Exhib. at R.A., 1795–1819.

WRIGHT, JOHN MASEY (or MASSEY) (*b.* Pentonville, 1777; *d.* 1866). Son of an organ builder. Ptd. theatrical scenery; designed book illns.; ptd. subjects from well-known authors. Memb. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1808–66.

WRIGHT, JOHN WILLIAM (*b.* 1802 [?]; *d.* 1848). Son of a miniature ptr.; pupil of T. Phillips, R.A. Memb. and Sec. of O.W.C.S. Ptd. portraits, scenes from Shakespeare, etc.; was also an engraver. Exhib. at R.A. and O.W.C.S., 1823–48.

WYATT, HENRY (*b.* Thickbroom, nr. Lichfield, 1794; *d.* Prestwich, 1840). Stud. of R.A. and pupil of Sir T. Lawrence. Practised as a portrait ptr. at Birmingham, Liverpool, Manchester, and in London; also ptd. genre subjects and landscs. Exhib. at R.A., B.I., and S.B.A., 1817–38.

WYATVILLE (WYATT), SIR JEFFRY, R.A. (*b.* Burton-on-Trent, 1766; *d.* London, 1840; *bd.* St. George's Chapel, Windsor). Stud. architecture under his uncles, Samuel and James Wyatt. Enlarged Windsor Castle. A.R.A., 1822; R.A., 1824. Knighted, 1828. Ptd. architectural subjects. Exhib. at R.A., 1786–1839.

WYLD, WILLIAM (*b.* London, 1806; *d.* Paris, 1889.) Travelled with H. Vernet; pupil of Francia; friend of Bonington. Assoc. of The Inst. Ptd. views of towns. Exhib. at R.A., B.I., and The Inst., 1849–82, and at Paris.

YOUNG, TOBIAS (*d.* 1824). Worked at Southampton. Ptd. landscs. and theatrical scenery. Exhib. at B.I., 1821.

YOUNGMAN, JOHN MALLOWS (*b.* 1817; *d.* 1899). Stud. at Sass's Acad., 1836. Etched and ptd. landscs. Assoc. of The Inst. Exhib. at R.A., N.W.C.S., etc., 1834–82.

ZINCKE, CHRISTIAN FREDERICK (*b.* Dresden, 1684; *d.* South Lambeth, 1767). Came to England about 1706. Studied under Boit. Patronised by George II. Ptd. miniature portraits in enamel.

ZUCCARELLI, FRANCESCO, R.A. (*b.* Pitigliano, nr. Florence, 1702; *d.* Florence, 1788). Stud. at Florence and Rome. Came to London and ptd. landscs., scenes from Shakespeare, theatrical scenery, etc. Memb. of Incorp. S.A. and Foundation Memb. of R.A. Returned to Italy, 1773. Executed etchings. Exhib. at Incorp. S.A., Free S.A., and R.A., 1765–82.

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